

FLIP SIDE

32

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CIVIL D

TODAY

IN THIS ISSUE:
MINUTEMEN
SIN 34
JOHANNA W.
JEFF DAHL
BATTALION & SAINTS
CHELSEA
JAM
CONVICTED
+ MORE



available now

SUPER HEROINES
'CRY FOR HELP'

OUTER CIRCLE

available soon

STRONG SILENT
TYPES

MNEMONIC
DEVICES

ON BEMISBRAIN

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9 0 8 0 3

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Well here it is, the new issue! Ta da, as always..... Yeah so what's new. Lately and in the last few months I've been hearing a lot of stuff from various places about how fucked the L.A. punk scene is, it's like rumors about violence from the Fleetwood is finally seeping back east. They say it's dead, its eaten itself up, burned itself out. That may have been true at one time but it couldn't be further from the truth today. The scene is actually getting fun again - what the hell it's summer but it's more than that. Ok - Social Distortion and the Upstarts play the Florentine, maybe 1500 kids there, and what do you get? No, not alot of fighting, but a lot of fun. Girls too. There were lots more girl slammers and even some girl stage divers, one in a skirt no less!! People are out to have a good time again, and I'm glad for that. I think the people who jumped into hardcore a while back to 'kick ass' have gotten bored and dropped out - just as well cause now the kids that hang out are all pretty cool. Enough peer pressure on the remaining assholes and things could shape up for a rad summer. And there's gonna be some amazing shows - just check the ads in this issue for a sample.

Speaking of what's inside: we have an informative interview with Youth Brigade and the Better Youth Organization that has been long over due. They are a good example of the positive people that are making this music scene the vanguard of American hardcore as it has always been. There's brief chats with Moral Decay, the Castration Squad and the very funny and talented Big Boys from Austin. We have a hot scoop that Karl Markz worked out - an exclusive Jam interview!!! Carol talked with the Flesheaters, one of L.A.'s oldest and most historical bands. Ed Colver does it again and we just had to print his picture of Social Distortion playing for a taping of New Wave Theater, Shredder got so jazzed that he had to write something about them. Eddie gets a few words in about this time - then back to England for a chat with Chelsea's Gene October and Nick Austin, another band that is full of history. Twisted Roots are next with their earth shaking new line-up that should amaze everyone. This month's feature is the Minutemen!!!! Finally they consented to doing an interview, the very first one that is ever printed. If you haven't seen the Minutemen you are missing L.A.'s best kept secret weapon. The records are great, but live is another story, we just had to give them the cover! Robert Hill's last contribution before his vacation is a lengthy interview with Jeff Dahl of Power Trip - heavy metal taken to the extreme, or should be say hardcore, whatever he has some different ideas. From San Diego we have the Battalion of Saints interviewed just before their debut L.A. performance. The Battalion of Saints are one good reason why L.A. and San Diego should be closer together as far as gigs go, there are more bands down there with the Saints intensity and we need an exchange of talent. Finally is Peggy Photos first interview for us, Johanna Went. If you've ever seen her live, then you'll feel safe to just sit back and read about the interworkings of her and her band. As always there's lots of live reviews and other junk spread out all over the issue.

Oh yeah, I wrote an article for the Trouser Press that you've probably seen by now. I wrote that in April so it is a bit dated and inaccurate by now. Also the editor took it on himself to change some of it (I guess that's what editors do, I'm glad we don't have that disease), anyway I thought it came out ok. If I fucked up real major, please write in and tell me. It was a rush job and I was limited to space, so I couldn't list everybody's fanzine. At least we got the exposure. They're finally calling punk a legitimate subdivision of rock - but I don't know if that's good or bad. Until next time - - - @!



RODNEY'S TOP 20 REQUESTS
(Rodney with Annette and Frankie!)

1. MR. EPP AND THE CALCULATIONS "MOHAWK MAN"
2. ANY NEW OR OLD JAM
3. CH3 "I'VE GOT A GUN" THE ENGLISH IMPORT E.P.
4. "DANCE BEAT"
5. CH3 "YOU MAKE ME FEEL CHEAP" OFF OF "FEAR OF LIFE" LP
6. SETZ "POINT OF VIEW" @P
7. TONY BASEL "MICKEY"
8. RED CROSS "BORN INNOCENT"
9. Youth gone mad "OKIE DOGS"
10. PIPELINE AGENT ORANGE
11. No Crisis "She's into the scene" TAPE
12. BOWOWOW "TEENAGE QUEEN"
13. BLACK FLAG "T.V. PARTY" E.P.
14. SALVATION ALBUM
15. GO-GOS! "BEATNICK BEACH"
16. "M SORRY" / "SKELETON" INFLATABLE BOY CLAMS
17. BANGS
18. EXPLOITED'S NEW L.P.
19. "ESTAS PERDIDA" DANGEROUS RHYTHM
20. "V-A-C-A-T-I-O-N" CONNIE FRANCIS

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VOICE OF THE READER

Yes we are starting to edit the letters we receive in the mail everyday, after we get up in the morning after we clean our teeth and feed the pussy willows, and after we munch our breakfast and drink down our Herby tea and get the point?...Good - Love Hudley.

Dear FlipSide and the rest of my loved ones: HA HA Isn't it funny how everyone comments, "Oh, I hate so'n so" and "That guy is a dick." I think that this "Trend" that has everyone jumping on the bandwagon for has got to Exit. You're all conformists! Okay, okay, I'm gonna be a rebel. A true rebel.....I love everyone; even everyone who other label as "jerks" and "assholes" I love you all, just because you are alive and living. Just because you are breathing. Or at least just because you are trying to. (Even if you're not trying, I'll still give you credit.) Other respectable "non-conformists" include my Bros Georgie and David Jones. --- I love you all. Zizi Quarrot P.S. I especially love FlipSide (and Rioux/CeeDub and Shredder).



FlipSide- Your article with Salvation Army was really good. Rickey Start is a good Bassist w/great taste in music. It's great to see that they're in to expanding their music. I want to let everyone know that "Punk", as I know it, is dead. I don't want to cut down you 80's punks out there, but just listen to what I have to say before you get all riled up. I was into punk in '76-'77, along w/ people such as, Belinda Carlisle and Jane Wiedien of the Go-Go's, Darby Crash before he was in the Germs, Chuck Dukowski, Rickey Start, etc. I remember how fun shows used to be. There was never any fear of being picked on for what you wore or how long your hair was. In those days there were about 30 punks in L.A. and there were never any fights amongst punks and punks, punks and hippies, or punks and anybody- unless someone started shit w/us first. The PoGo was the only type of dancing, and if you fell down in those days, someone would always be there to help you up. There was an intense feeling of loyalty to each other, we were so small at that time we had to stick together! It really is a shame that punk has been so exploited by the media. I think that is where the whole violence bit started. The news was always saying it was "weird" and "bizarre", they treated it as if it as if it were a Devil's cult or something. They flat out lied about it, saying that the people involved were violent, sado-masochists, who only wanted to riot all the time. Such a thing couldn't have been further from the truth, we only wanted to be left alone and free to listen to the music we loved and what was so wrong with that? Nothing, except that we were ahead of our time and society just couldn't handle it! They had to keep nosing around until they were sure they had it all analyzed in their little black books; only what they didn't realize is that by that time there was a new generation of punks who were never in to it until they read about it in the papers, so; Thinking that it was all violence, acted accordingly. Brainwashed, the media had won again. That is why it

strikes me as so funny when 80's punks say they're into it because they are against the system, without even realizing that they're acting just how the system expects and wants them to. You see, the system is now comfortable with the idea of punk. They've speculated about it, analyzed it and have filed it away in their perfect little shelves. They expect you act violent and therefore it is no big thing when you do. For people like me who try always to stay ahead of the times, there will probably never be any type of music that I can get into that won't get exploited by the media. In '72, I was really into David Bowie, I used to dress like him, I had hair cut and dyed like his, I LOVED the guy and still do. It's just that he was also caught up in the haze of the media. I cried the day I put my 'ziggy' clothes on the shelf, just like I cried the day the Sex Pistols broke up. I knew then that punk music, my life, my individuality, was over. I suppose you're all thinking, "God, how could someone have been into it that they'd actually cry over it?? I feel sorry for all you who got into it too late, 'cause what you think is punk is really not; it's noise and some thing that could've been healthy like a good learning experience- is now nothing but an excuse to fight.

Sincerely Sheila, PS Mickey too!, (Sheila, Glad finally that one of LAs original punks has written to state there point of view!! And I agree w/ alot of what you had to say in your letter. The scene was fun in the old days (tho I must admit that I wasn't quite as early as you, but a little later)- There wasn't any fighting and you could dance,(pogo) around and not have to worry about getting into fights or getting man handled! But punks were very pretentious then and if you didn't belong to a 'CLICK' then you were pretty much ignored! I'm glad you said, "Punk as I know it is DEAD!" Because not everyone is in to music only to be ahead of the times. There are punks who are sincerely into bands and what they have to say!! And about the jocks who are into the violence and see the scene as an excuse to practise offense manoeuvres on the dance floor, well, we know where their at!! And ignore what the Media has to say, we could care less. I miss your kind Sheila. Talk about crying, it kills me everytime I hear a old Clash song, or when I hear the SexPistols or the early Jam, and I die (almost) when I play my Saints albums. -Hudley..)

Dear FlipSide..

I recently read an article in the Daily News which has got me a little worried. It's by some jerk called Mike Wyma. He says in Paragraph #1, "Let's hear three cheers for Robert L.Kingsburg, the county official who wants to prepare for nuclear war by deciding who gets evacuated and who stays to die. Kingsburg says the country should assign its residents priority numbers according to their value to society." Can you believe this shit headed asshole? Nobody has the right to decide whether other people should live or die. Oh, it's a good idea for him he'll probably be evacuated while we sit hear and become vaporized by the first eleven magazine blast. The atomic bomb that was dropped on Hiroshima was one magoton! This guy Kingsburg also thinks that people who are over 40 should be

left to die. And that "the top spot should go to nuclear physicists. We should fly these people by helicopter to secret laboratories, where they can sit busy manufacturing a new weapons arsenal. Life as we know it is impossible without a large atomic stockpile"

This stupid fuckhead reporter Mike W. supports this sick twisted individual. Wyma also says, "Only people with appropriate skills will be allowed to evacuate- doctors, electricians, farmers etc. But someone holding a low priority number, a reporter, secretary or insurance agent can enhance his priority by keeping older people off the streets. I say we kill Wyma and Kingsburg before they get us killed with their stupid bullshit selfish ideas. Rob. Gattlich. @@@@ (and when shall the 'meek' inherit the earth?Hud)

Dear FlipSide,

I wish to come in contact w/some SF punks and start corresponding and trading tapes, pictures, whatever. I have seen 4 SF bands: Lewd, Flipper, Crucifix and of course the DKs, and I wish to find out more about SFs scene.

THANKS -Alex, my address: 2044W. 236th Pl., Torrance, Ca., 90501

FlipSide,

The first thing I'd like to say is I think most so called "Punk bands" are total Hypocrites. Take these little rich boy bands like Bad Religion and Wasted Youth. Here they are yelling about how society sucks and fuck authority and what do they do. They fucken leach off their parents to put out their albums. And then the biggest joke of all is hearing these assholes call other people poseurs. Living in the valley I get to see all these types daily. They all live w/their parents in their ritzy houses and pretend to be "Hollywoods".

- Josh, Punk rock music is the only music left w/ real meaning to it.

FlipSide,

This may sound very hypocritical, but I'm writing to protest the endless arguments. It's your right to state your case but couldn't you or don't you have anything better to do than argue? Off the subject, please keep the scene updates because some of us aren't rich enough to buy zines from all the areas you provide updates for. - Jon (Sorry we are just going to stick to Ca. updates, it takes time, energy and money to print alot of scene reports-Hudley)

FlipSide, 

I'm writing this in response to some inconsistency in your fanzine. Throughout the send-in section there are numerous letters proclaiming such novel ideas as: be an individual, get rid of the stupid "trashing" dicks, have an open mind, leave the long hairs at shows alone. I fully understand that these attitudes are the people's who's names are signed at the bottom, but almost inevitably there is some response (in parentheses) that conveys the idea of.... yea, yea, fully agreed upon. So why the hell do you fuck it up by printing that shit on the next page? ie: Rock-a-Billy Dick, Null in the Family, Baboon doodley, Mar Rude cartoon. Don't get me w/ rnz. Those cartoons are funny- if you're intelligent and all ready understand the punk movement and it's concepts- but are you still wondering where all these new and up-coming "Punks" are getting the wrong idea? They are picture readers

and it's right in your fanzine.

Signed, Nancy (Nancy- what do you want us to do? Say you have to be over "18" ie, 'mature' to read FlipSide? There's enough of that shit already. If people can't handle what they see or read, that's too bad- @!)

Dear JlipSide,

You guys finally got me the urge to - pick up a pen and write when I read the Red Cross interview in FS# 31. It was great!!! Hopefully, #1 Red Cross Fan, PS. Tracy is a babe!

FlipSide,

I think Symbol Six should change their name to Sex Symbols. Who do they think they are, who gives a FUCK about Bruno! That was the worst interview I've ever read. They only talked about how much money they were making and how cute they are. They didn't even mention what they are about or what they stand for. Money is not everything. Signed, Gladys Kravitz PS. We are all basically the same, nobody is different. (Amen- Hud.)

Dear Al & Hudley & everyone el ,

It seems as though some people are thoroughly convinced that groups such as Christian Death, 45 Grave and Super Heroines play "Horror-shock-rock" trendy music and that for sure they are in the league w/satan himself. I'm sorry, but I find that type of thinking to be ignorant and repugnant. I like all these group's music very much, because it is just that; good music. And in case anyone forgot, music is a medium of entertainment to a certain degree & I think that's what these groups are basically trying to do: entertain us. And if they wish to beef up the music w/ some visuals, so what? I wasn't that long ago when Alice Cooper, David Bowie, Jefferson Airplane and even the Sex Pistols tried to grab our attention w/their visual presentation. And since the above-mentioned punk groups are good musically, they certainly aren't using the visuals as a crutch to cover up bad playing. I mean, IF Dinah Cancer is really satan's daughter, I'll eat my typewriter. Besides, don't you remember when you were a kid and you went to see those really scary Hammer films? But only a fool would really believe that Christopher Lee is Dracula. It seems to be cool thing to be an atheistic punk. I mean it's almost like a religion itself. Draw a line through a cross and hey, that's the greatest thing. Yet RF7 have some great songs such as "Weight of the World", "Jesus Loves You" and "Satan's Son", and Saccharine Trust's EP is entitled- 'Pagan Icons'. And somehow this seems to utterly baffle some people. Why? I guess some people never heard of the word: Tolerance, my friends. Christian punk, Jewish punk, Buddhist punk, atheistic punk, so what? Live and let live. RF7 have presented some personal feeling in their music and I say good for them. They've got guts.

Sincerely Bomb Test (I'd like to say that, comparing Christian Death & Super Heroines w/ 45 Grave is odd. 45 Grave are a fun band, their music is uplifting and scary like a Hammer Film, but the other two I find to be contradicting and repugnant, (stage presence and lyrics), and depressingly boring. They take their self's seriously. I wish someone would interview Super-Heroines for us, so they could state what their all about.- Hudley)

Hi Asshole Al, Here's my postcard Bomb you didn't

want. No space my ASS. You gave us the worst review we've ever seen. You cut us down to shit. Thanks for nothing scumbag, your shit Asshole AI, FUCK YOU, Bye.
Savage Circle (I still don't like your record-AI)

Hi Flipside,

If you wear bondage pants or what ever it should be your choice. Not because you feel you should because a majority of the punks do. And it doesn't matter what skin color or hair color you have, Be opened minded, people are as different inside as well as out. Oh ya, Reagan Youth is a real good band I think. "Stop starting gangs and fighting, start coming together and Uniting."
-Fid A (puppy ears) Lawndale, CA.

Flipside,

Vandal, nobody gives a shit if you or Joe like Rock-a-Billy (basic rock music) or not. Fuck that musical term, Don't take musical terms too seriously. They are just nick names, Like "Punk Rock"....see, the word Rock is added. Really all it is, is rock. The word punk was given by some nerd who hated the Pistols. I always think of er...uh... "punk" as hard rock. It's loud, fast and, yeah, also heavy metal, basically. The word rock is misused these days since the day disco died I guess. I can remember years back as a small kid listening to music and Rock and Roll was Rock and Roll. No matter what kind it was. Now all these reformed discoids and other closet cases are saying that squeaky clean wet weanie stuff and the late 60s stuff is rock and punk is punk. What a bunch of dumb dickheads. Well, I can understand music was never really their thing. Rock has been Rock since the time it started in the 50's. There was always so many bands to choose from, which is nice because you do get sick of hearing the same thing all the time. And as a matter of fact there are some jet set trendies who claim to be a Rock-a-Billy crowd. How gimicky. Now you're just as bad by saying, "It aint no good if it aint hardcore." Fuck that word hardcore. It don't mean shit. It was always used by new wavers who thought new wave was punk and hard rebellious rock a.k.a. 'punk' was hard core. Get it?--- Good! Open your mind and ears to other music. Stop being a pressure case to your peers. Listen to what you find pretty enjoyable. Remember, 'Flex your Head' and uh... Punk is just a dirty word. Thankyou, Kit Black
P.S. There is no Rock-a-Billy revival. Commercially, yes. But actually, no. I guess you could say it was always underground. Two years ago I visited an Aunt in England S.London. There apparently was always a love for ahem.. Rock-a-Billy, ever since the 50's and they called the young rockers Teddy

Boys, yes in the 50's. Through-out the 50's, 60's and the 70's there has been American music even in the U.K. The music has always been around. Ask Ron Weiser of Rollin Rock Records.-----

Dear Flipside,

Is there such a thing as a Nazi Punk? NO. These 2 words contradict each other. "Punk means thinking for yourself."-- (familiar phrase).. A punk is one who doesn't give a shit about what other people think of him/her; someone who is trying to bring about change in a new direction. Nazism is old and worthless. History has already seen the Nazi system. It failed (badly). When you Nazi "punks" wear the swastika, you are admitting your stupidity and ignorance. Do you really know what a swastika symbolizes? It symbolizes sucking on your governments cock. It also means being a racist.

(Fuck anyone can say I rule) Nazis are just little boys who desperately want to be in control of every situation (not unlike your friendly neighborhood police-Officer.) To all you younger punks: Think about what a swastika means before you draw one on your shirt. If the younger people can see that Nazis are dicks we can get rid of the shit that ruins shows. Another thing: Don't pride yourself on your stupidity. Listen to what the bands are saying. Don't shock someone for the sake of being "hardcore", shock them into thinking. And keep your minds and ears open for other good scenes like SF, DC, etc. LA and OC are not the only scenes. (and Non-fighting) Mike Minzenberg

Dear Flipside,

I just wanted to say thank you Mike and Jeff for your wonderful piece literary genius, that letter of yours gave me much publicity and all good too!!!!!! I Thought punk is a rebellion not a god damn fashion show! A lot of little kids (I mean like 10 years old) are into punk and they don't even know what they are rebelling against. Punks are the smallest minority in our society. It's been said countless times that punks should unite. How can everybody unite if the biggest concern in the punk scene is who looks the most hardcore. One last thing to say, why should the letters column in FS be used to put down punks. It should be used to express their feelings about their scene.
Thanks Sincerely yours, -MOUSE-

Flipside,

This is in response to a letter printed in issue 30 written by dim-witted Crass praiser from Long Beach who with some distorted sense of loyalty to the TSOL brigade, feels he must bad mouth the Minutemen's good name because Shredder writes the GOD HONEST TRUTH that it will be all of our deaths when TSOL puts out half the gut the Minutemen put into their music. After three Albums TSOL still can't say what the Minutemen do in one 45 second song, while Ron shreds on the cliches. D. Boon displays risk and originality. The only risk TSOL ever takes is having their singer jump around like an Adam Ant faggit while he's being protected by 50 muscle bound beach boy-rejects and I can't say how long it will take them to realize that they were being used as a stepping stone so that their true sons of liberty can become the big mainstream rock n' roll stars that turned them towards punk rock in the first place. So as for the dim-witted Long Beach Crass praiser, I sincerely suggest that he should take a poll and shub it up his ass.

Yours truly, JOHNNY More Punk-Than you. (C) 82 HI - AH-YAHA

Flipside, I'm writing about Linda's letter (Ziggy) and all the Reactions. I think it was sort of funny. Sick Pleasure is now together with Society Dog and now Code of Honor. They are great. Society Dog sucked and Sick Pleasure is better mixed in Code of Honor.
Signed Bored in Berkely.

To Flipside & all the Punk Rockers, Face facts, Punk is a social scene, it is not unlike the bullshit Loadie scene I had to deal with before I dropped-out of High School. It ain't who you are... or what you are....it's who you know. And now for a controversial statement. You are all Poseurs, no one was born with a mohawk or a safety pin in their checks. (most of us were born with a skin head & a safety pin up our butt)

Love Always, Ronal B. Regae
PS. Punk sucks, it was meant to. Face up to it. - Punk was a scam & rip off & we were there. You can tell that to your grand kids, if we are not blown-up by the bomb before your that old.- I'm down on all this Social bullshit. But I do support, creativity & imagination. Do any of you know what those words mean? If you doSHOW THE WORLD!!!!

Dear Flipside,

Thaux to the people at Circle Jerks Bad Religion gig, who helped me to take some cool pictures!

Love, Tiff

Flipside,

I had a letter printed in issue #29 and in issue # 30., "Amy D." said that I was a hypocrite. I don't know who she is but I'd like to say that we were all new punks at one time and I'm not trying to hide my past.

Linda "Ziggy" Daniels (v.v.)

PS. Hey Tar, what ever happened to Zulu after the "Zulu" Hotel" got raided by the cops?

Dear Flipside,

I've read your mag. for quite a while now and I've read many of the letters written in to you. I don't live in LA so most of the time when people start ta-

king about certain things I don't understand and don't care. But as it appears to me everyone wants to unite and be one. This is a great idea but is it possible. I see people w/a hord of anarchy signs talking of uniteing and kicking the shit out of people they don't like, that's not unity, anarchy is stupidity. People talk about how bad violence is but they don't understand that it's contagious and the cure is to fight back, causing more problems. I see no solution to the problems except don't go places w/bad followings and reject people who insist on fighting to show how, "PUNK" they are. Hey, I'm sure there's someone out there that understands me but I'm sure there's some little nazi bastard who swears he'll kill me because he's so punk that he doesn't see the truth!!!! My words are only few and I'm sure it's hard to say who's a dick or who's cool. But IF you see some guy killing someone and all you do is say, "Oh that's dumb" and walk away, your just as wrong as the guy fighting. Where's the unity in worshipping one band. Remember people, that - their words are only their opinion - they're not a way of life. Am I reaching anyone out there or am I chocking on my words?
Thanks for Listening, Chris.

Flipside,

I'm writing about an incident that happened in San Francisco, April 10,

THE BAD BRAINS-RELIGIOUS FASCISM

Austin Punks know what happened when the BB's played Austin--they screamed at the gays, pouted, and stole money (didn't give it back). What do you say when this happens? I feel really bad about it because they put on the best show I've seen in a long long time. Their music's really good, esp. the Reggae. They were nice to me when I interviewed them. So why should I be angry? Well, for one thing, they screamed holy hell bullshit at my gay friends and I can't stand for that. The BB's are what you call Religious Fascists. I hated them for blabbing their shit at some of my dear friends, even if I'm not gay. But you know what's really worse, their whole concept. They have many, many taboos and things s that their "Jah" tells them to get rid of. Gays, Alcohol, any no religion sentiments, and probably anything else that they don't like. It's people like this that makes music suck. They even said that the music was their way of baiting the youth to hear their religious pap! Now, that's some heavy philosophy.. I guess it all boils down to if you don't read your bible, you'll burn in firey, blistering hell. This is just too strange. They now are getting shitloads of praise and writeups of their new cassette, which, incidentally, is really good. But the men aren't. I'm glad that they have something to believe in, but I won't have them push their crap on me!

As I said, they're getting loads of praise from all kinds of little fanzines all the way up to the New York Rocker (singer H.R.'s on the cover). I sincerely and seriously hope that any editors or writers that read this will take a little time to think about what I'm saying. They don't want you to think or do what you want--they will tell you what to do. When you object, they will be on god's right shoulder, they say, and they'll laugh as your tail fries in the steamy bowels of the earth! Do you believe this nonsense? I'm not scared by their threats at all. So editors, as well as any person who views the BB's, consider carefully how you think about them. I'm not saying don't listen to their music, I just don't want you to say that they are so wonderful and that you'll write volumes in your fanzine about them. Remember, don't let anyone rule and direct you, especially a hot rising band. Fascism must die in its tracks before it gets near us.

yours in peace and liberty,

Johnny Rat
editor, Xiphoid Process Fanzine
401 W. 32nd Austin, Tx 78705

at the Elete club, A band from New-York called the Misfits came and played. During their first or second song the bassist broke a string, threw it on the ground, then pulled another one exactly like it from behind the amp. They struck the audience as a rich, cock rock, show band w/nothing better to do. The audience got mad and started hucking beer cans at the band, which is not uncommon whether or not the band is liked or disliked. Me and my sister along w/another girl were minding our own business just watching the band when the guitarist sneered at us then deliberately swung the end of his guitar, just missing my head, hitting my sister in the side of the head then slamming into Kris Kras's mouth making her spit out blood, he then kicked my sister Rachel in the head w/his boot. This was uncalled for making lots of people even madder and they started throwing more beer cans. Someone behind my friend threw a beer can hitting the guitarist not very hard, considering allfucking cans thrown. The drummer jumped over his drum set jumped off the stage and started hitting Tim pretty hard considering the fact that Tim is only 14 and about 5' and a few "tall. The drummer looked like a fuckin ox beaten the shit out of him. Then the stupid assfucking guitarist came across the stage, aimed his guitar and stomped it over time head. It was the loudest fucken noise, I thought an amp blew or something. I looked over at Tim who started shrinking on down to the ground. The blood fucken spirted out all over the place. Me and Carol picked him up out of the pool of blood and carried him out. His whole fucking head was split. Afterwards it came a riot. The only person with guts to do anything was a group of people in a band called 'Whipping boys' and someone from Berkeley named Kelly. Kelly kicked in the base drum and hit the drummer in the face. We couldn't get the police to come over until 2 or 3 hours later when they arrived they questioned us and that was about it until a few days later me and 6 other people from Berkeley went to an investigator in the city who says he has the case on the way, we don't know what's going on but we're gonna make that asshole pay for what he did and Tims 28 stitches to sew up his head. The other band members could have pulled the drummer off and kept the guitarist from what he did, instead they let it happen, then they had the nerve to get back on stage and play a song called, "Mo mmy can I go out and Kill tonight" These guys are fucking sick, crazy maniacs. The point of this is to let people know and beware that bullshit like this is going on and that more people should have done something besides sit and complain but do nothing about it. My friend went to LA afterwards when someone asked her if she was going to go see the Misfits she said no way, and the person says oh that happened in SF Big deal. What kind of bullshit was that!? I know there was nothing he could do about it but to act like it was nothing is fucking totally-fucked. Is everyone an individual, everyone for themselves?? Unite and fucken do something. Not just about what happened, but about any or everything. Things may turn out better in the longrun. Yeh, protect eachother. -Thanks alot -Aconcered Chimpunk in Berkely

Flipside,

This is in response to a letter printed in issue 30 written by dim-witted Crass praiser from Long Beach who with some distorted sense of loyalty to the TSOL brigade, feels he must bad

mouth the minutemen's good name because Shredder writes the GOD HONEST TRUTH that it will be all of our deathbeds when TSOL puts out half the gut the Minutemen put into their music. After three Albums TSOL still can't say what the Minutemen do in one 45 second song, while Ron Shreds on the cliches. D. Boon displays risk and originality. The only risk TSOL ever takes is having their singer jump around like an Adam Ant faggit while he's being protected by 50 muscle bound beach boy-rejects and I can't say how long it will take them to realize that they were being used as a stepping stone so that their true sons of liberty can become the big mainstream rock n' roll stars that turned them towards punk rock in the first place. So as for the dim-witted LongBeach Crass praiser, I sincerely suggest that he should take a poll and shub it up his ass. Yours truly, JOHNNY More Punk-Than you.

Flipside, I'm writing about Linda's letter (Ziggy) and all the Reactions. I think it was sort of funny. Sick Pleasure is now together with Society Dog and now Code of Honor. They are great. Society Dog sucked and Sick Pleasure is better mixed in Code of Honor. Signed Bored in Berkely.

To Flipside & all the Punk Rockers, Face facts, Punk is a social scene, it is not unlike the bullshit Loadie scene I had to deal with before I dropped-out of High School. It ain't who you are... or what you are...it's who you know. And now for a controversial statement. You are all Poseurs, no one was born with a mohawk or a saffey pin in their checks. (most of us were born with a skin head & a saffey pi up our butt) Love Always, Ronal B. Regae PS. Punk sucks, it was meant to. Face up to it. - Punk was a scam & rip off & we were there. You can tell that to your grand kids, if we are not blown-up by the bomb before your that old.-I'm down on all this Social bullshit. But I do support, creativity & imagination. Do any of you know what those words mean? If you doSHOW THE WORLD!!!!

(Ya it is sad that the scene is SO social, but in a way it's good because it keeps lots of the kids united. The scene most diffnity has a social ladder to climb, if you choose too. People think, if you don't talk your stuck -up But we know better than that, don't we!! Some of us broke away from normal social ways of life to be free of them and the pressure.(face it socializing is a skill). Not because we hate people but because we don't have to prove ourselves and hell, we are just not that ambitious, we're more involved subjectively the objectively- Hudley

Dear Al:

This is to apologize to you and especially to the readers of Flipside concerning the interview of the Dead Kennedys which appeared in Flipside and Boston's Take -it magazine.. Kids lets face it, we're looking at a fairly limited market here. Readership of Flipside consists of thousands of in-the-know-crowds all over the world, whereas Take-it readers are in Boston and maybe a few US cities. It's doubtful many people read both interviews. However, I just wanted to take this opportunity to set the records straight. The article was done by and for Flipside readers. Liza Vasquez

Dear Flipside,

Hi. This is Paul from Godhead I just wanted to say everyone in the band was greatly amused by the childish slander and untruths someone wrote in about us. Just the same, we were very flattered to know that someone was so jealous of us and what little, "sucess" we've acquired so far that they look the time to sit down and write a letter in, totally dedicated to us. Keep the mail coming, we need the morale boosts. See you in Church, LOVE Paul.

Anybody,

Face it. LA punk is going around in circles (if even that) Punk is even losing it's shock value, what's the most exciting thing that you can remember having to do with Punk recently? Nobody even pays attention to Punk anymore, they're just sitting back watching & waiting for it to kill itself. It poses no threat to them. What if we had a peaceful march for something we believe in or against something fucked like Moral Majority, Nuclear War or the Draft? Those people who are trying to control us or get us killed would read it, see it on TV, or hear about it some way that a couple thousand kids know what there up to and aren't going to take it. I know it's been said a million times but we have so much power, why can't we get together and use it. This is just an exsample of what I believe punk could be (is?) I know there are punks who see thing as hopeless and just don't care or have the energy for things like this and thats fine. (some times I envy them). Well enough gloom, I live in LA Habra.

Sincerely Criss (When do we start -sincerely Hudley)

To Flip-

For all you punks,(real cool ones, not the violent shit-brains) Don't give it up! I have found them! They are just hiding (some of them). Just look around, be cool and don't be a , 'I'm more punk rock than you snob!' If you see some one you think is a punk, go talk to them. Maybe, they wanna talk to you. Who knows?

Bye, Zyklon B. (how well put, it brings tears to my little eyes-sincerely hud)

Hey Al--

I'm pissed because so many people who wrote in were putting people down by calling them "Fag". It is society and Religion who brainwashed us into thinking that Homosexuality is a bad thing. When you call someone a Fag you are supporting the system. Just because a guy sucks cock does'nt mean he can't kick your ass. I became a punk because i'm sick and tired of fascist bigotry, and yet, I see so much of it in the scene. The world is full of bigots. I've been banned from a gay disco because i'm a punk, and then, I get put down by punx because i sleep with men. I sure Sux.

Keep up the good work, Wilum Pugmyr (hope I spelt yourname right, hey there have always been gays involed in the scene, it's just that when all the scene started changeling (IN 79, 80) the new kids scared them away.....hud)

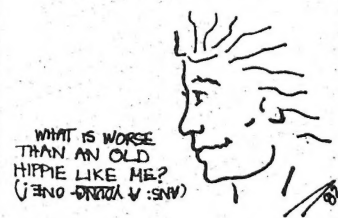
DEAR Flipside,

From what I read, the LA scene seems quite stupid with people beating the shit out of each other etc. So the response is unite, eh? Unite for what purposes? Instead of having the football dropouts beating each other up you want to form a whole punk football team. Cute but idiotic. Uniting against something else in mob form is the same kind of mentality found

in nationalism, and thus war. My God if these people can't control themselves enough to keep themselves from beating each other up, what's going to keep this punk football team from killing every innocent by-stander that gets in the way? Besides how are these punks going to get anything done if they are always fucked up. I think that the government actually allows drugs to be accessible to kids. I bet the CIA and FBI threw a party the day Darby died.

"Look what a wonderful example those punkers have, if we're lucky they'll all be dead within three years." Not me Mr. FBI, I'm a social problem you're going to have to deal with for many years to come! The scene up here in Seattle is equally idiotic. There aren't that many fights, people are too fucked-up. The community leaders are doing a good job of keeping the local punks too sedated to think. The most dangerous thing ever done in Seattle is the violent and bloody attack of drunk punkers on bathroom sinks, Geeks! My mom wanted to join Parents of Punkers after seeing the Donahue show. It took some fast talking to get her too change her mind. She sees a counselor instead. Why aren't people content to run their own lives, why can't we leave each other well enough alone? Do people actually think that they are so much better than others that they can tell them how to live or injure them. THINK, THINK USE YOUR OWN BRAIN, FLEX YOUR HEAD ETC. AD INFINITUM. -Mark Arm

HELEN THINKS...



Flipside,

Give my regards to the Vise' crew, Ther're a group of girls trying their hardest to destroy apathy and create momintum in a punk scene primarily dominated by the voice of the guys. I live in San-Diego, where this group comes from, & they tried to put together a rally w/candle early in March. From what I heard the rally was canceled due to lack of money and their unfamiliaity w/the process of putting a chow together. Many punks agree w/their ideas and feel that we should illustrate our political and social beliefs more frequently(ANTI-Nazism, anti-xxx, anti-moral majority, etc.) via ralllies, protests and gigs. It would be beneficial for us to do so- for ourselves and for our public image(I'am talking about misrepresentation through media- we may be violent but they're gone too far. show-em your intelligence, concern & awareness!) It would be great if more punks would appreciate shows for more than the entertainment, but also listen to what the bands are saying..

Gee,

I feel real sorry for you(Symbol Six) and hope you make it better in Heavy-Metal than you did in punk. Creepers are a little punk for your new image don't you think? "It's high heels now boys!" I do respect you guys for one thing, writing a song about yourselves "Ego".

Kindly yours: The singer of the band Posh Boy turned down. HA HA

an L.P.
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VIEWPOINT: What makes a punk? by Vandal

What makes a punk? Think about it. What exactly do you have to do to become a punk rocker? Is it just shaving your head, putting on army boots, showing up at all the cool gigs? Slamming, stage diving, beating up a hippie? Are these the things that one does to be considered a punk rocker? Have any of you punk rockers out there ever thought of yourselves as just as much conformists as the hippie or preppie down the street? Ok, at this point all you hardcores are going "This guys crazy!" But hear me out first. When I first shaved my head and went punk I thought that I was really bucking the system, really being different. But after awhile I found out that by not conforming to ones lifestyle you conform to another. For instance, instead of "Wow man, why did you cut your hair?" from my hippie friends, my punks friends would say "hey man your hair's getting too long, you look like a hippie" Punk is just another form of dress, another way to be cool and be accepted by your friends. Not only that but the punk subculture is probably more fashion conscious than almost any other. Does getting a skinhead make ME more of a punk? Any goddamn jerk can set a razor to his scalp and start shaving, it doesn't make you any more punk than anyone else. A while back I was letting my hair grow out a little bit, not because I was dropping out of punk or anything, just cuz I was lazy and wanted an alternative to the skinhead look. Almost immediately a number of my punk friends started heckling me about not "being" or "looking" punk enough for them. But let's think a moment, isn't being punk about being different than the norm? Being a non-conformist? Well, by letting my hair grow out a little I was actually being more PUNK than a truckload of all my skinhead friends who all look the same. Unfortunately they couldn't grasp the irony of it all. Another point I'd like to make is concerning gigs. Some of my friends don't consider me a punk because I don't go to every Black Flag concert that comes around. Basically the reasons I don't go to all the gigs are: A) It's getting boring. It always seems to be the same people out to prove how punk they are by slamming, stage diving, beating the shit out of each other, or just being drunk and obnoxious. And I really hate the punks who stand outside and leach money all night, when half of the time they got the money, but they want a beauty or a beer. I don't mean to be stingy but usually I barely have enough to get in myself. B) And what happened to punk being for the kids? Shit, I remember when people got pissed at X for charging 7-7.50 when they were just starting to get big. Now every other gig is \$7.50 and I just can't afford it anymore and there's usually gas and beer/drug money involved too.... Basically what I'm trying to say is, punk is not what you wear but what you think. Being somewhat politically aware and being willing to fight the system. And I don't mean screaming anarchy cuz that ain't gonna work, at least not in L.A. cuz things are too controlled too organized. Anarchy may exist if you live off the land and live in the mountains, but not here. Anyway how many so called punks could live with out mommy and daddy supporting them, so lets be realistic. Anarchy doesn't exist. Punk should be the springboard for new changes to come about. Who ever thinks punk will be around for another 20 years is crazy cuz it probably would have lost it's meaning and be replaced by something else. To all the punks who say "Black Flag rules forever" are just as opinionated and narrow minded as Led Zeppelin fans saying the same thing. Not only that but have you noticed how big (ie popular) punk has gotten lately, I mean half of the people who made fun of me, and stopped being my friends a year and a half ago are all of a sudden going punk. That's ok, but most of them are just doing it cuz punk/new wave is this years thing and they don't want to be left out. The wouldn't know a Social Distortion form a Social Unrest, yet they adopt the punk look cuz it's the cool thing. You never see them at any gigs except the really big shows, then they throw on their weekend punk gear and pretend to have been a punk for years. It's all a social circle, gig's remind me of High School dances.....Punks shouldn't be afraid of change, punk should be the springboard for new thoughts and ideas not fads and trends....oh well this letter is getting long, let me just say punk is an attitude not a trend or a fashion. Don't be afraid to change or be different.

Vandal & the friendly punks from North West Orange County

To all you DCers:

For the past couple of issues there has been alot of attention on the DC scene. Now that's fine, everyone enjoys finding out about other people's opinions and their scenes. However you DCers seem to make it your point to write in and tell us how your scene has gotten it together (ie no drugs, liquor) and how we're all fucked up. I especially detest Henry ala Black Flag's cocky dickied out attitudes towards people and new bands (Stupidhead's band; you know what I mean). I'm quick to admit our scene has gotten out of hand in fact it's downright pitiful at times with all the fighting and senseless skinhead high school punk clones. What I'm trying to say is FUCK OFF! This fanzine started off focusing on L.A. which at the time was THE SCENE. Now p.r. is all over the country and F.S. has become an open forum for all the scenes. These days F.S. is trying to get back to dealing with So. Cal issues and the last thing anyone wants to hear is you DCers carrying on: "Oh well we don't take drugs and you guys in L.A. don't know what P.R. is about". Look I don't back 92% of the stuff going on in L.A. right now but it's the only scene we've got and there's a lot of good bands nevertheless. L.A.'s scene is so broad right now that every new club that opens brings several new faces and the old faces are forever disappearing. The bigger shows like Devonshire or Palladium are on rock concert basis with a couple thousand in attendance. So what's wrong in having a few drinks before facing the madhouse of chicken slammers. For years I didn't drink or take drugs and I went to shows so big deal if I do now. Everyone should be able to decide for themselves - you guys are just as bad as the kid who's trying to shove a joint down someones throat. Anyway's if you think the scene is so fucked up then why do you insist on reading this fanzine and listening to LA bands? Noones twisting your arm (or do they do that in D.C.?) STOP sending us your ego trip, cooler than thou letters. The only reason your scene isn't a mess is because it hasn't been around long enough to really grow. Just remember the bigger the scene, the more assholes there will be. Maybe because your scene is so small, that's how you can keep things so "cool" and have no one drinking or taking drugs. Fuck, maybe some of you DCers do, and don't tell anyone so you won't blow the image. Well L.A.'s got too many people with different lifestyles and ideas to keep "cool" by dictating to them all not to take drugs or alcohol. So you DCers give yourselves another couple of years (assuming you DC hardcores will still be around), then we'll write into you fanzines and tell you how cool we are and how we're over come the problems you will then be facing. By the way could you please tell

me who the "in" DCer is who decided drinking and taking drugs isn't cool? Tell me so I can build a monument in his honor.

PS: Al, Hud, Helen - grab your beer and hard liquor and stick up for your rite to drink! Let's protest!!!! signed Michele 'i like Schlitz Malt' Flipside

Dear Flipside,

I wish I knew some of the fucking faggots who keep putting down "Oi", don't they know that hardcore is dying? Wouldn't they rather become and "Oi" than a fucking Hippie or Prep or Mod? -Scott the Ripper, LA

COMMENTS:

Last issue we made the decision to drop the scene reports. We are going to stick to that decision. The letters we got were mostly in favor of us, saying that the reports were boring and very biased. Still others said it was their only source of information on other places. Well, there's no way we could be consistant enough to start to do a good job of covering all that, and we physically can't keep up with it. Some people said "drop the stupid letters" not the scene reports. I don't think all the letters are stupid but as you have noticed we are cutting back on the number we print. If you want to write about how fucked somebody is just to slander them in print, forget it because we will not print that shit anymore. We are finding out that some of you are just as bad as the "press", the way you lie and twist information to make it fit the way you want things to read. We try to stick to more opinion oriented or 'editorial' type letters in the future. I hope this doesn't dissapoint you, but if you want slander & dirt read the Enquirer. You are accomplishing nothing by reverting to the tactics that

have ruined all the mass media of today. Don't be like your parents, that's what it is all about. Also if your letter wasn't printed it's because you're just saying what everybody else already said, we want frest ideas!!!!

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ROCK AND ROLL BANK ROBBER wants you to play at his prison!!! He would also like to read your fanzine - Shane Williams 73673-012 P.O. Box 1000, Leavenworth, Kansas 66048.

FLIPSIDE BACK ISSUES! Where can you get a full selection of fanzines and independant music? The same place you can get comics, tapes, mags books and other stuff. In the mall thru: Constant Cause 679 Arbor Ln., Warminster, Penna. 18974

Any groups interested in submitting cassettes or records, or radio stations wishing to air 'Maximum Rock and Roll' should write to: Tim Yohannan Max. R&R, P.O. Box 288, Berkeley, Ca. 94710.

Someone want to swap records, I can get all U.K. and continental stuff: Tommy P.O. Box 14570, 1001 LB Amsterdam, Holland

15 year old punk/Oi wants to meet others male or female that are into punk/oi/reggae (no poseurs, fags or mods) in SFV area or anywhere else if you have transportation, I'm into Wasted Youth, Infra-Riot, Red Cross, Why, Fear etc... I live in kind of a place for juvenile cons and crazies. I play drums but have no band! Please call Scott at 213-558-9756 (M-F 3-8:30 Pm only) 3200 Motor Av., L.A. 90034.

FLORIDA bands for a compilation album. Call or write Casey Chaos 112 Seneca Dr., Melbourne, Fla. 32935 (305-254-7730)

PUNK ART: Album covers, flyers, cartoons, Christmas cards whatever. If you have a weak stomach then don't bother us, but if you're looking for something truly offensive then write to Doug or Lee at Disgust Inc. 3520 W. Roberts, Santa Ana, California 92704.

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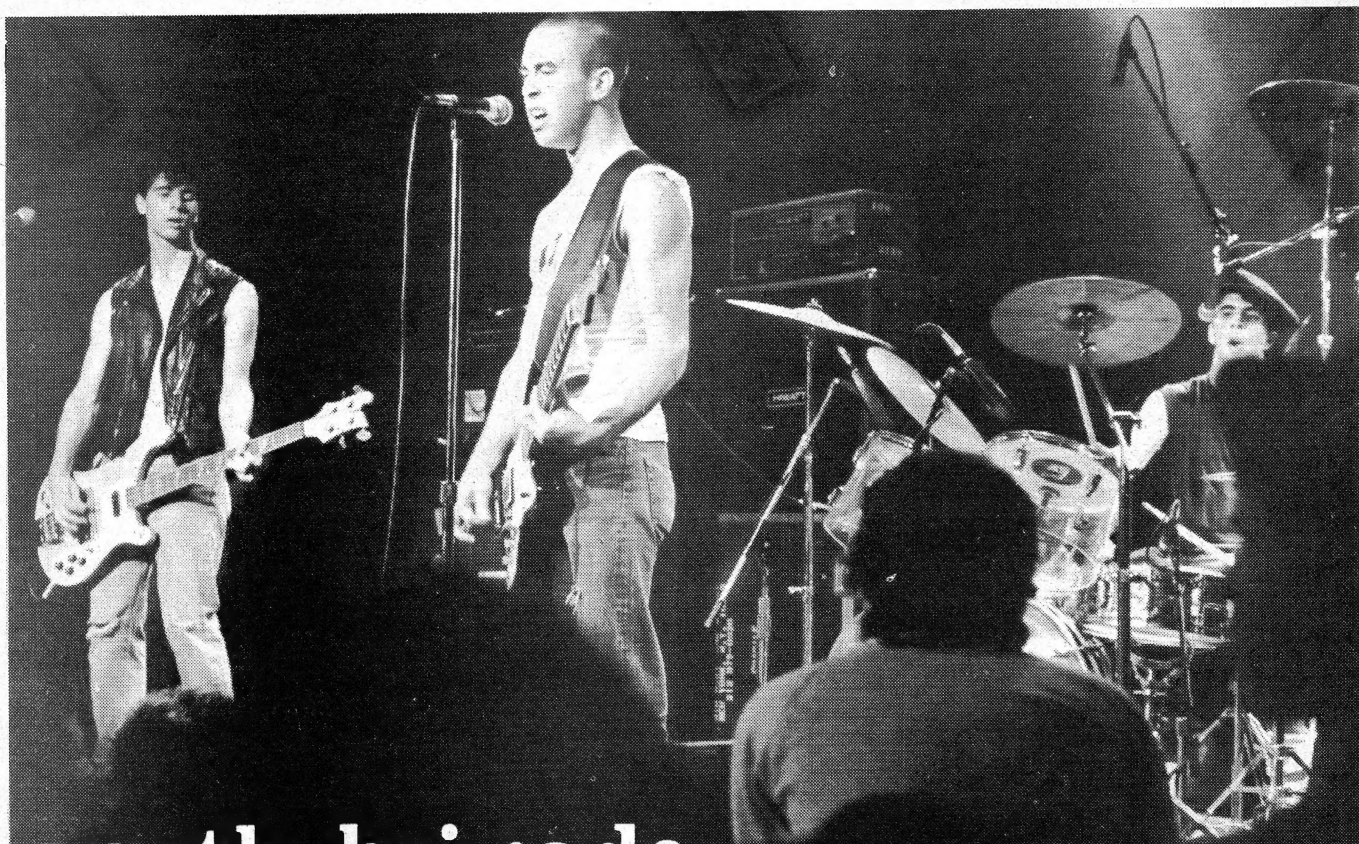
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youth brigade

YOUTH BRIGADE were interviewed on June 16 by Al and Hud. The band (from left to right above) are Adam Stern on bass and vocals, Shawn Stern on guitar and vocals and Mark Stern on drums. They do have a younger brother, just in case they want to add a guitar or something. The Sterns have been "on the scene" for a long time, playing in such bands as the Extremes (who played the first Flipside benefit, headlining over the GoGo's!). They are also heavily involved with the BYO and are dedicated to something a lot of people overlook - doing something.

FS: Who was Youth Brigade first, you guys or the D.C. Youth Brigade?

Mark: We were Youth Brigade when they were still the Teen Idles.

Shawn: We got YB together when there was still a skinhead manor, so that was like the Fall of 1980. The demise of the skinhead manor and YB grows out of the ashes. We probably both started at about the same time, they just got vinyl out quicker. They were supposed to come out here and somehow it got started that if they came out here we'd kick their asses. So they never came out here and they broke up. We didn't say that though. We went through a lot of line-up changes. We started out as a 6 piece...

Mark: Just about everyone that lived at the Manor.

Shawn: Me, Mark, Jason, Curt from No Crisis and Kevin (Kevin quit YB just recently so he could spend more time with

his wife).

FS: What are some songs about?

Shawn: One song is called "Violence" & it's about Violence and it says, well, is violence something we have to do or we are taught to do. Is it human nature or is it something we were taught, like might makes right, power.... It's gonna be on the BYO compilation album. Someone almost always gets into a fight when we play that song.

FS: Do you like it that way?

Shawn: No, not necessarily, it's just kind of ironic I guess. A lot of our songs are about unity and stuff. We don't think fighting is ever gonna stop - we'd like to see it stop but people get drunk and act like idiots and things happen. We won't stop fighting but I think a lot of it has to do with people growing up and being taught it's cool to fight - we're basically from animals so I guess it's our instinct, our nature.

FS: But we're supposed to be civilized.

Shawn: That's what separates us - civilization, but it's not necessarily true. You know what's a joke - people that walk around with stickers or buttons that say "Anarchy and Peace". I doesn't make sense, you can't have peace AND have anarchy. Anarchy is like total chaos and peace is the exact opposite.

FS: I've never heard that slant on it but I think they can exist together....

Shawn: How can they? Their total opposites, figure it out: Anarchy is total chaos, peace is like everything in law and order.

Law and order comes from civilization, what sets man apart from animals....

Mark: We're not an anarchy band.

Shawn: But we're not a law and order band either, we're like who the fuck cares. It's like there's a thin line, that's what's great about punk, you go to a show and there's a real thin line between order and total chaos and that's what makes it so exciting. That's where we are, we like to be right on that thin line, that's what a lot of our songs are about. We like to explore that.

Mark: We write songs that say what we feel and anyone else can interpret them how they want.

FS: Are you an "Oi" band?

Mark: No we're not an Oi band, we're an "a" band cause we're from Canada!

Shawn: We're into the chant scene and we like the Upstarts and a lot of Oi bands - but if people want to call us an Oi band they can label us what they want. I don't think we sound like anybody in California and you can compare us to English bands but we're not English so....

FS: What do your parents think of three brothers into punk rock?

Shawn: And we have a little brother who's 13, he has a flat top. Our dad thinks it's cool. Our mom doesn't like it, she thinks it's just a passing phase ha ha, what the fuck.....

FS: Where did you find the place where you live (Mark and Shawn have both apartments in a two room building with lot's of room and isolation)?

Shawn: Well me and Greg (ex-YB, now

with the Salvation Army) used to live down the street from Oki Dogs so when we went to move in the place didn't have a stove and they told us to go get one from this place they were gonna tare down. And we saw the place and it was so cool and we said why don't you rent this to us. They were gonna tare it down and that was the beginning of summer - and eventually they said if we clean it up they'll rent it to us and we said what the hell. Mark got the place across the way and we're building a studio downstairs, but it's gonna be torn down eventually.

FS: There should be some wild parties at that time...who's writing your songs?

Shawn: I wrote a lot of them and Kevin -our old guitar player- wrote some of them that we still do. But now we're all working on it, cause as a trio these guys have to learn how to start singing - so it's more involved. They have to learn how to chant on key and all that stuff.

FS: What do you think of bouncers?

Shawn: Bouncers are fucked!!! But unfortunately sometimes you have to have them. Like the Palladium show (that the BYO put on) we had to hire off duty L.A.P.D. and bouncers like West security are totally fucked....There are some cool bouncers, maybe like a handful in L.A. that have been around punk shows enough that they're not gonna hassle you because you look weird at least and just do the job.....punks as bouncers are good but most of them would rather watch the show and get drunk or else they get their own power trip going.... (lot's more talk about good and bad bouncers)...

FS: How'd you get the name?

Mark: We started out as SS Brigade, but that was like a swing band, but we weren't good enough to play it.

FS: You guys are also in the BYO.

Shawn: Yeah but the three of us are the Youth Brigade and the BYO is something entirely different. Everybody can be in the BYO (and you can read all about it below.....)

THE B.Y.O. BETTER YOUTH ORGANIZATION

This "interview" was conducted backstage at the Whisky in June. Present were many people including the three Stern Brothers, Eugene, Dana, Brian etc... It was impossible to tell who was saying what except that Shawn Stern did most of the talking.

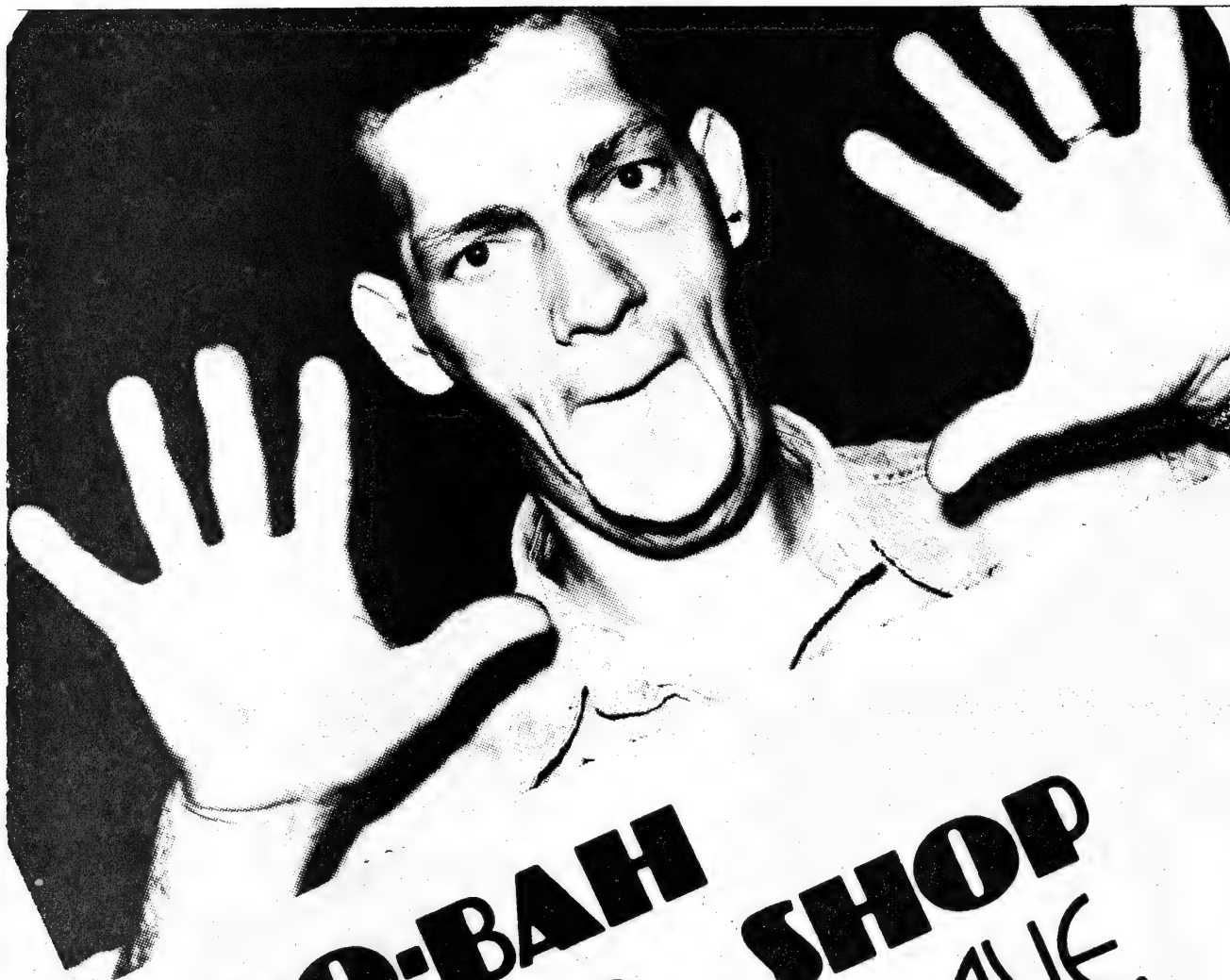
*****BYO*****

"Anybody is the B.Y.O. (Better Youth Organization), anybody that comes to a show is in the BYO because by coming to a show they support it, and that money goes back into the scene...."

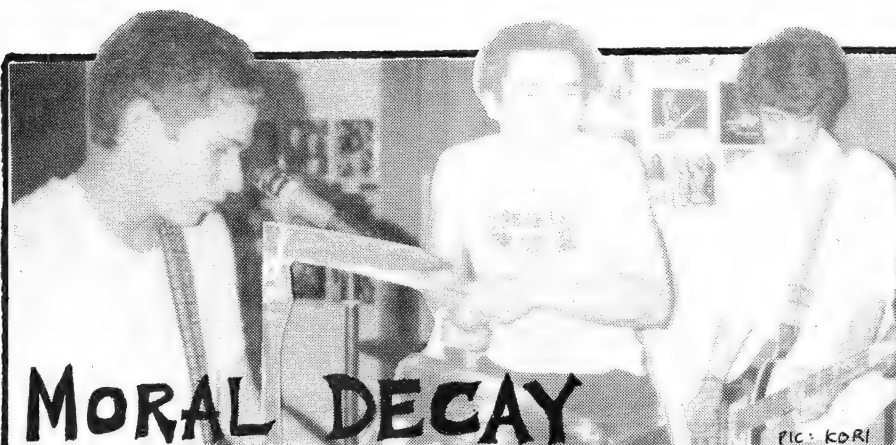
"The idea for the BYO came after the Elks Lodge Massacre in 1979. The idea came then, but nothing really happened. Then Skinhead Manor started in late fall 1979 after Sham 69 came, and by Spring of 80 Skinhead Manor was really getting good. The Fleetwood was closing down and everyone was coming there to meet and hang out. That's where everybody met. The Manor was a place where people like from Huntington, Oxnard, some from the Valley, all the Hollywood people hung out, it was the meeting place and everybody had these great ideas and we wanted to do all these things. Like we wanted to do a bootleg radio station out of the top, we had a studio there where bands played, like Circle Jerks practiced there. No Crisis and Youth Brigade started there. The ideas started to happen and we put out a pamphlet at the Urgh show which was like a comic strip that Adam (Stern) drew and some stuff we wrote up. It got a good response. We made home brew there from a big grape tree out back - we made wine, we did speed, we had a coke machine stalked with beer until Eugene broke into it and broke it ('I didn't break into it'-Eugene). So then the manor kind of fell apart because we got too many assholes that didn't give a

shit. And there wasn't any money to support the ideas. That's the most important thing - you need capital. So we split, the land lady wanted us out too. Then the place was mysteriously burned down. Somebody said "If we can't have the manor, nobody shall", so somebody, we won't mention names but he's sitting in this room and he's wearing ("Believe me, I didn't burn it down"-Eugene). Then the Youth Brigade started playing and we kept in contact with each other. We wanted to do stuff but we didn't have any money, we just fucked around. Then when Youth Brigade broke up for awhile Mark was playing drums in No Crisis and that's how he met Frank ("Boooo Boo, mistake!" "Hey I got all you guys jobs for 2 1/2 months" - Mark). So Frank had this place (Godzillas) and we got the whole BYO working, we called up everybody and got all punks to work there. We had a security system made up of punks from all over - Huntington, Long Beach, the Valley, Oxnard, Santa Monica, Hollywood. It worked pretty well, it was cool. There was some unnecessarily violence but it was a trial and error thing. The main thing about Godzillas was we got the reputation and we got the capital so we could go on and do things ourselves. So when Frank started getting greedy we bailed out. We didn't believe in what he wanted to do which was make alot of money and it wasn't necessary to be an asshole about it. You can put on shows and charge a fair price and do good bills and let everybody in. We put up a headliner with bands that haven't played much. A chance for new bands, that was the whole idea to better the scene. (Talk goes in depth about how the BYO created Godzillas and how things fell apart because things that were supposed to be legal weren't, greed etc...). So we had some money and we did the Palladium show - which was a success. We had to show Frank amoung others, that we could do it, that it wasn't just idealist dreaming. The BYO can and did do it on our own. We did the Palladium and that's the fanciest place, how we got there - I don't know, a lot of fast talking. There was almost 3000 people there, but they're holding all the money. Some rag who's father's name is Ken Berry who does TV commercials and was on F Troop, she got drunk, came in on our guest list and fell off the balcony and is suing the Palladium for a million dollars. So the Palladium is holding all the money that was made on that show. That money was supposed to be used to put the album out (the album is called "Somebody Got Their Head Kicked In" and features 8 bands doing 18 songs and will sell for 5 bucks- it should be out by the time you read this). Hopefully we will get the money when the case is over. They owe us about \$5000. We had to scrounge up the money for the album and alot of people have been really cool - like Mystic Studios has helped us out alot. Hopefully the Upstarts show will help us out. (That show was at the Florentine Gardens June 18 but didn't do so well). "

"We just want L.A. to know that the BYO is run by kids and is for the punk scene and all the money that goes into it goes back into the scene by putting on shows, putting out records... We're trying to put on a show at KXLU once a week sponsored by the BYO. We help bands when they come out here like Anti-Pasti, Upstarts, Effigies, Misfits, Minor Threat who will be here, Husker Du, if we could get people to do a similar thing like what we're doing all across the country - set up shows where bands can make money, set up tour schedual, put up bands etc it would make things a lot easier. Also, any shows we do, if people think the prices are too high, they should talk to the bands and tell them not to charge us so much. These bands are getting out of control, the big 4 you know. They have to deal with the cost of the show, overhead and all. \$7 for 7 bands at the Palladium is btally fair, and people bitched about it but would go pay \$9.50 for the Damned or \$12 for the Clash - 2 or 3 bands! It's not a gig, it's a concert - concerts are for hippies, gigs are for punks. We try to be as fair as possible but we can't do it if we're gonna loose money. This is gonna be a big summer - so people don't be idiots and blow it, we wanna do shows. Other people won't take chances either" (BYO also has a school bus that they will fix up to do tours around the country in and also plan to put out their own magazine).



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MORAL DECAY

MORAL DECAY were interviewed at London Star Studio in North Hollywood by Kori in April 1982.

Q: Names & instruments.

A: Tracy Skull - bass, Steve Duran - lead guitar and Scott - drums.

Q: Who was the creator of the name?

A: We all thought of it.

Q: What gave you the idea for such a name?

A: Because the world is moral and it's decaying. It's a reflection of society.

Q: What do you think of our society?

A: It's getting pretty bad, Reaganomics, war, Reagan...

Q: But you haven't told me what you think of society yet.

A: Society is no good, it's morally decaying.

Q: Where are you from?

A: Tracy is from Pomona, Steve is from Burbank and Scott is from Monterey Park

Q: Does anyone work or go to school?

A: Yeah, we are working class and we work day and night, I (Scott) work and go to school at East L.A. College.

Q: How long has the band been together?

A: About 6 months but Tracy's been in the band for 2 weeks.

Q: Do you play around much?

A: Godzillas and we played in Orange Co.

Q: Any upcoming albums or singles?

A: Just an album in July, maybe on a public service Vol. 2.

Q: What's yer philosophy of life?

A: You want to know what our philosophy on life is?

Q: Yes that's the question...

A: Ummm (long pause) life is what you make it. To be what you want you can work and make money and do what you want or you can be lazy and get nothing and die like the bums.

Q: So you think money is important?

A: It is, these days you can't live without it, cuz Reagan is in....

Q: What is your philosophy on death?

A: It's cool man.

Q: Cool, what do you mean by "cool"?

A: You have to face it because you're gonna die sooner or later.

Q: What do you think happens to you after you die?

A: It's hard to say, there are so many points of view and different religious beliefs.

Q: I don't want a basic view, I just want

to know what your personal beliefs are.

A: Ok, let's see....what, let's see..(long pause)....next question....death is black.

Q: What?? Death is black!?!???

A: Yeah, it's evil.

Q: Why?????

A: Of course it's evil, that's why people die.

Q: Hmmmmmmmm.....

A: It's evil, evil people die, good people die but anyways....when you die you either go to heaven or hell, depending on your life. But as the Christians would say, you could be saved anytime, so if you are at the point of dying you can say "Oh Jesus, I love you now!" and then you can go to heaven.

Q: ...oh.... So you believe there is a heaven and a hell?

A: Yeah there should be if there's a Bible.

Q: What do the rest of you think?

A: Well I think if I dropped dead, I'm just gonna take it as it comes.

Q: Do you fear death?

A: Yeah, just like anyone else, you don't know until you get there.

Q: But fear isn't something you were born with, fear is man made.

A: Yeah, it's in you mind.

Q: What have you learned during your lives so far?

A: It's rough, there are so many different things, different people have different lives. I think life is hard and you have to work if you want to get anything or get anywhere.

Q: Were you in any other bands?

A: Tracy was in the Undertakers, Steve in the Terminals, Undertakers and Angry Samoans and I (Scott) was in a couple of bands with Steve.

Q: What do you dislike most about being a male?

A: People put too many expectations on you and they always want to get in free.

Q: That's what you dislike most about being a male??? What is your goal as a band?

A: This band?!?!?

Q: Yes.

A: Don't know.

Q: What do you think of Reagan?

A: He's evil. He's the beast. He's like a father image, he shows up so good in public, he's just a dick, always the actor...

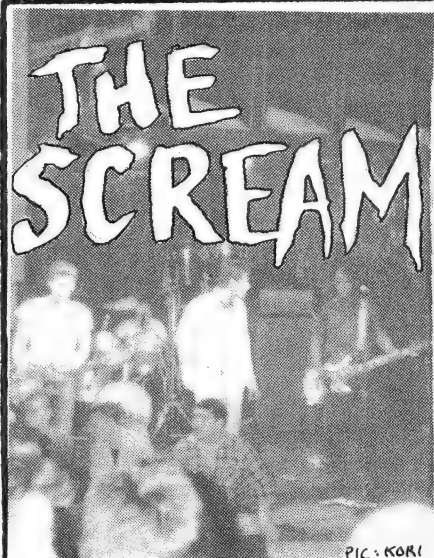
Q: What bands are your influences?

A: Minutemen, Fear, Clash, Christian Death.

Q: How long do you think this band will last?

A: As long as it goes....

(Moral Decay is now called the Condemned).



The SCREAM were interviewed at

CBGB's in N.Y.C. by Kori, Mike and Pete in May 1982. The Scream are a really good band from Washington D.C. The band members we talked to were Pete and Skeeter.

FS: Are there a lot of clubs to play in Washington DC?

S: There are, but it's basically getting worse, clubs are turning their backs on a lot of the bands.

FS: How often do you play?

S: Lately a good bit in D.C. A place called the basement or at a Church, Wilson Center. The 9:30 Club might book the D.K.'s they tried to get Fear a gig there but they wouldn't do it.

FS: Why wouldn't they book Fear?

S: They get a real high dollar crowd who usually look to see who's playing and they're afraid they might walk in on a hardcore night.

FS: What bands do you listen to?

S: Black Flag, Minor Threat, Buzzcocks

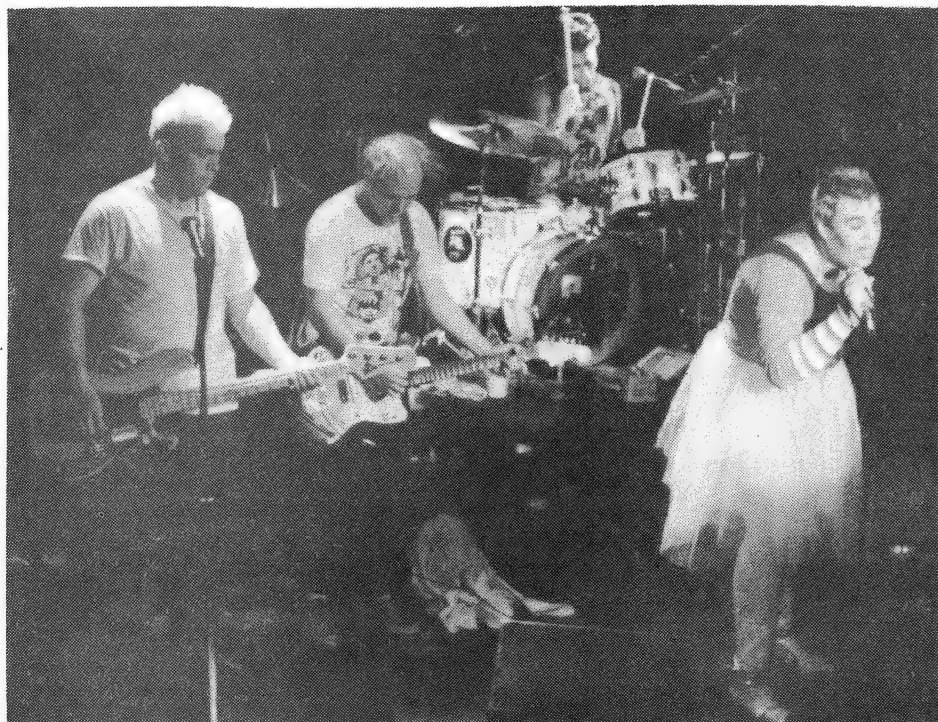
FS: Did it take you long to get into the D.C. scene?

S: It took us a while to break into it. We have some shows set up now that will take us through the Mid-West.

FS: Shows are expensive here, in L.A. you can see a bunch of bands for half of what it costs to see one band here. Are you gonna try to make it to the W. coast?

S: I don't know if we can afford to. We were gonna go with "OO" but we ran into some problems. Is the scene closing down in California?

FS: It changes all the time, some places book 6 or 7 bands in one night, others have one big band playing every two weeks.....(interview ends as Scream are about to play).



BIG BOYS

The BIG BOYS were interviewed backstage at the Whisky June 23 right after their L.A. debut opening for X by Al & Hud. Hud: Hey Biscuits what's yer real name? B: Randy.....

Hud: Do you like pink?

B: I loooooove pink (Texas accent).

Hud: Where'd ya get the pink boots?

B: I made 'em! They used to be shit kickers, I had to clean the cow shit off the heels before I could paint them and I didn't buy them at Rodeo Dr. like everyone else does.

Hud: Did you like getting spit on tonight?

B: I like spit, it cheers me up, it makes me feel like everyone's an asshole with nothing better to do, if it's animalism then go for it!

Hud: Are you a transvestite?

B: No I'm an actual male...

Al: Are you gay?

B: I don't know if I want to answer that or not because it doesn't make any difference if I'm gay or not, I'm a human being and my sexual preference doesn't play into my life style. It comes from my heart and I want people to look at me and say I'm a human being - don't ask me about what 5% of my life is.....

Hud: Is it fun wearing pink tights and a skirt....

B: Oh that's a stupid question to start out with....

Hud: Well it's a lot different than our scene, you must get a lot of shit.

B: I get a lot of shit and I feed on a lot of shit because I enjoy seeing people switch

those channels in their head and think about something else because I could get up there like everyone else with a t-shirt that says something cool on the front - I choose to do something different because it's in my heart that I feel a little art needs to happen.

Tim: I want to say hi to my mom!

Al: Where's your skirt Tim?

Tim: It's in the wash tonight!

B: He's a different human being. Every since I was a little kid I've been at the other end of the world from all the other people and I play on that and I enjoy doing that.

Al: It's more of a statement than just conforming to what's cool with everyone.

B: It's definitely more of a statement. We have been the KKK on stage, Africans, I've been in drag - pink tights make me in drag - I'm in drag. I don't care what you think I am, I'm gonna be an entirely different person the next time you meet me so don't classify me on this time as a drag queen. Tomorrow I'll work in an oil field... the next day I'll cook eggs in a restaurant - I'm a 100 different people and I'm the one person you saw me tonight and that's what I love. I love, if you're behind something man that's what I love

because you fucking believe in it. And that's all we're here for.....it's been fun for us, we've been friends 10 years before this band started - this is just a small side line.....

Al:and you guys all skateboard....

Tim: Yeah we skateboard!

B: I wrestle refridgerators and I expect somebody to invite me to their home and I'll wrestle their fridge.... we have a horn section but they couldn't make it out herre this time (talk goes on to all about how good the Texas scene is getting and how they played in a skateshop in S.F.)...

Al: Do you have a lot of skateparks in Texas?

Tim: They do, Fluterville is a real hot park but there's ditches and ramps, it's like getting real big again, it's mostly street skating ramps and ditches - the parks are all defunct. People get tired of all the rules at parks - that's why so many skaters are into this stuff cause fuck the rules and have a good time. I got plates in my arm from a pool when I busted up, got stuck in the gutter coming down. Since the band started we don't ride vertical as much as we used to - a foot is about as much as we'll ride, but mostly bowis and ditches and being rowdy. I used to surf too and there is surf in Texas - Port Isabel is like waves in Cal.

Al: Do you surf Biscuit?

B: This big old fat self! I can hardly stand up on the ground!!

Al: Then how do you skate?!?!?

B: Actually I do real good on a skateboard, look at my knees, those black spots are ground in dirt!!

Tim: We were skating with Tony (Alva) just before we went to S.F.

Tony: Yeah we cruised Revere and then we went to Highlands to like a half ditch bowl really rowdy. I'm gonna take them to Bronson....

Al: Are they good skaters?

Tony: Yeah!

Al: How do they rate?

Tony: As having a good time or skating or both?

Al: Both?

Tony: Excellent!

B: Oh I don't skate so good but I sure have a good time!

Tim: Stace Peralta send us free stuff!!!!

Tony: When Tim skates he smiles just like when he's playing guitar!

Al: Do you skate Fred?

Fred: Not as much as the others but I'm trying my hardest.

B: That's what it's all about.....

Tim: But Texas is really happening with bands and lots of clubs and kids - the average age is like 16, it's really getting neat. No bullshit about bands battling each other cause we're all in it together, I don't care if you play something weird or bizarre, if you're sincere - if you're trying to knock the system, great! The more bands that get to play the more kids start bands and that's what's hot!

B: My goal at first was just to get up there and do something fun and if it ended today woopieee!! I had fun. But I don't want it to end cause it's real exciting - it's that "it's fun-I made somebody give me a reaction back" attitude. We've done all kinds of weird shows.....L.A. is great, it's really happening here.....

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Paul Weller of the Jam was kind enough to let me interview him. It was an honor for he turned down PLENTY of other interviewers all across the U.S. He's still got a lot to say and a lot to complain about but I found him extremely intelligent. If you didn't catch the Jam too bad, they were great. At 24 years Paul Weller is going to be the man behind pop music in the years to come, sorry Shredder. by Karl Markz

Q: Why'd you like the Beat so much yet you've said in recent interviews in the U.K. that "People shouldn't depend on pop music so much?"

A: No, I just think people don't really use pop music. They seem to place their music in one basket, and that music is "pop music". It's like a lot of people agreeing with our lyrics and saying yeah I like that and never acting upon it, never taking it any further than that.

Q: No heart and soul?

PAUL WELLER ~~~~~ THE JAM

A: Well if you seem to agree with what a band is saying, you should act upon it. It's not enough just to walk away from it saying "I agree with that!" nothing gets changed.

Q: Do you think music from the U.K. seems to be a bit more contemporary?

A: How do you mean?

Q: Bands such as Altered Images, Haircut 100, Human League, they seem so accessible to everyone, so catchy and poppy.

A: I find a lot of stuff out of England right now contrived in that, yeah all those bands seem to hold down an image, silly. It's like that bloke in Haircut 100 and Clare of Altered Images starring on "The Boy and Girl Next Door", I see no challenge in that. So boring.

Q: Do you yourself like challenges?

A: I like bands that make you think and I don't think they do. They just entertain

A: Basically we're trying to motivate people with it.

Q: Motivate? In what way?

A: Getting people outta this fucking rut, the way people are in England, this 'no hope feeling'. It could apply to anyone in the world or anywhere but it's really English and I see it from an English stand point. Our country is so fucking dead, so grey and it's got so much potential.

Q: What does "Trans-total-unity-express" mean? It seems utopian.

A: Nahhh, I don't know about that, I don't believe in Utopia, or a perfect world, that would be boring, the whole world would be like Los Angeles or something (laughter. I was the one laughing the most). I don't want it perfect, just better. Just to bring back some sense of purpose to peoples lives.

Q: Why do you think that you are as popular in America as you are in the U.K. Why won't your albums sell?

A: People wanna buy stuff that they know they're gonna like. It's like going to the supermarket and buying the same pot of mayonaisse, every time you buy a certain brand it's always going to taste the same. Same with buying the records.

Q: Security?

A: Well you just won't be disappointed. You're just buying the same old shit. You'll see it happen all the time.

Q: Depressing?

A: Yeah, a bit depressing.

Q: Let's switch the subject drastically, what do you think of the mods in southern California?

A: It must get hot under the sun with those parkies (laughter). Good luck to them, it's ok if someone really gets into it as long as it doesn't turn into tunnel vision where you can't see anything else. That's what happened in England... the real modernists, the 60's modernists were really looking towards the future, the whole idea was open-von. If you want to see entertainment, you can go see any fucking cabaret band, if you just want to tap your foot.

Q: Let's talk about the Clash, what do you think of them?

A: Oh I think they're full of shit. All their songs got that real hardened image, the urban gorilla touch and all that bollocks, it's stupid.

Q: It seems they're going into r&b yet doesn't it seem hard to take them serious because they're singing about nuclear war?

A: Well the Beat does it... (at this point I'm bewildered) They're too concerned with their images, not enough reality ya know dressed up like a fuckin' urban guerrilla.

Q: Let's talk about the latest album "The Gift". I think it's great, are you trying to promote optimism with it? It's quite optimistic.

PHOTO - PETE

mindfulness.

Q: How involved are you with the C.N.D.? (Campaign for Nuclear Disarmament).

A: Well, don't know, I am a member, it's difficult for us cause we're hardly around.

Q: Are you afraid it might be considered a political stance?

A: No I don't really see it as being political, it's common sense, the question is: do you want to continue living or don't you. That's the politics.

Q: Do you feel a threat of nuclear war?

A: Yeah. In Europe, Europeans are more prone to it. That's probably where it'll be.

Q: Do you think of England as a major power in the world?

A: Naw, not really, look at this Falkland Island thing, it's nothing but a fucking joke!

Q: Elaborate.

A: I really can't make any statement on the whole thing. It's total madness. Most people in England didn't even know where the Falkland Islands were, like me. I thought they were off the coast of Scotland, and that's the truth. And now you got Argentine boys as well as English boys dying for a piece of land, for what?

Q: What do you think of our (U.S.) missiles all across Europe?

A: It sickens me. I really get upset thinking England's spending money on destruction instead of building up stuff. It's sad, the education system is crap & they can't get civilization together.

Q: To finish I'd like to ask if you are more comfortable with the horns?

A: It's a circle for us, we did motown stuff on our first album.

Q: I really love "Absolute Beginners" but after "Funeral Pyre" it seemed bizarre?

A: Well last year was really weird for us, both "Absolute Beginners" and "Funeral Pyre" were strange records anyway. I've never felt part of 'em anyway.

Q: "Disguise" the old Who cover was interesting, what about it?

A: Well, I didn't have many songs then. It came out of thin air. "Funeral Pyre" is strong live though.

Q: Are you religious?

A: Conventional way?

Q: Yes?

A: Oh the conventional way is so full of shit....I'd believe in God though.

Q: What groups are you working with?

A: Mainly the Questions from Scotland. They're a funk band I guess.

Q: What direction do you see music going? What direction would you like it to go?

A: I wish it would be a bit more honest - all this shit out of England now is faceless, non-directional, it's needs to get more honest and have a little something to it.

Q: Thanks Paul, see you in October!

CASTRATION SQUAD were interviewed in June by Hud.

Hud: So what are you doing now a days?

Shannon: We're doing things - we're doing New Wave Theater on the 29th, we would have done it tonight but Christie and I have sore throats.

Hud: What are you singing about now?

Shannon: We have some of the old songs and some new ones, they're about...

Christie:...Dead Soldiers!

Shannon: Dead friends, dead girls, dead lovers...

Marci: Deadly valentines....

Hud: How do you like the new band?

Shannon: I like it a lot better because I'm working with professionals now, really, these girls really want to get somewhere, really want to succeed...

Hud: What do you want to succeed to?

Shannon: Well we're not just doing this to play around town, ya know, we're recording a 5 song ep next week on Ripe Records....if you read that old interview none of those girls know what they're talking about. They just kept contradicting each other and me. In this new band we all have the same ideas.

Hud: What are your ideas...on society?

Shannon: Well basically I think the world needs to be a lot more socialistic, not communist, there needs to be more control because there's too much going on that needs to be stopped....

Christie: Oh everybody needs to play Ms. PacMan!!!!

Shannon: Yes Ms. PacMan will rule the world... I could talk about politics for hours, ask Marci something...

Hud: Marci, what do you think of alcohol?

Marci: Alcohol? I don't like alcohol...I like wine...

Hud: What about Quaaludes?

Shannon: No drugs, we don't discuss drugs too personal. Drugs and sex we don't discuss, we don't want to influence anyone.

Christie: I LIKE ALCOHOL!!!!

Hud: What kind?

Christie: Anyyyyyy kind!

Hud: What's the bands future plans?

Shannon: Our exact plans are recording next week, New Wave Theater, then the record will be out in 5 to 6 weeks, we're gonna do a show and radio interview in Arizona, promo for the record and then do a big show the end of July for L.A.

Hud: Laurie, are you happy in this band?

Laurie: Oh yes it's coming along...

Shannon: Having those two beautiful soprano voices back me up sounds real good.

Hud: What do you think of the negativity in the world today or even at shows with fighting and stuff?

Shannon: It means absolutely nothing, it's just like any kids, no matter what they're into, they all fight, they're just letting out their hostility and aggression, it doesn't mean anything.

Hud: Do you spend much time preparing yourself to be beautiful?

Shannon: No.

Laurie: She just turns out that way.....



FLESH EATERS

Present Flesheater members include:

Chris Desjardens - vocals

Robyn - bass

Don Kirk - guitars

Chris Wahl (Wally) - drums

Steve Berlin - saxophone

Chris D. met Don through John Doe and Exene at the Florentine Gardens on Sept. 2 1981. The Flesheaters is Don's first band, but he has been playing guitar for about 16 years. Near the same time Chris met Robyn and they began to practice together and then they found Chris W. Wally had answered an advertisement displayed at Vinyl Fetish. Soon in November they began rehearsing and their first gig with this line up was the day after Christmas (Boxing day for you traditionalists). The Flesheaters, before this permanent line up, consisted of various members of local bands. Tito (Plugz), John and Exene (X) and various members of the Blasters all joined Chris D. a various times to record and perform. The Flesheaters have been in existence since 1977, but with the constant member changes they were often considered a side or experimental band for the flexible members, and also a chance for Chris D. to have his lyrics and ideas recorded and performed. The current line up plan to play all the time together. They feel the best reactions have come with the new members. Hopefully this line up is solid and secure. Chris D. is well known for his cat like



CHRIS

voice so out of curiosity I asked him if he was a cat person, and he reluctantly stated he wasn't, but had seen the movie 'Cat People' eight times. As for the rest of the members, they all get along well, but there is the ever present astrological confrontation, as Chris and Wally are both Capricorns and Don and Robyn are Aries. So I guess one could say they're evenly matched. The Flesheaters were interviewed in their studio by Carol, Maw and also present was LeSa.

Maw: So tell us about the Misfits thing.

Don: Well, haven't you heard, we're gay!

Carol: Maw was reading the interview with them in FS and goes "God, I didn't know they were gay?" I told her "I don't think they are, it's just a phrase out of anger".

Wally: They use more dippty-do than us.

Don: We wouldn't let them use our hair-spray!

Chris: I'm not going to get into calling them names or anything like that because I really don't care one way or the other..

Don: There was a real East Coast - West Coast attitude going, and I really didn't understand where it was coming from.

(A long discussion follows about the Misfits antics at their gig in SF that is also told somewhere else in this issue, and more about how they didn't get along....)

Eddie: How did you get such a morbid name?

Chris: We were trying to think of a name a long time ago and there were a lot of

different names I came up with. One of the names I came up with was Screaming Target which was from a reggae album I really wanted to use that but everyone that was playing with me hated it.. One of the second choices was the Flesheaters. Everybody liked that so we just went with that and we've pretty much kept with that. Things that people have read about the band have been with the name Flesheaters. It didn't seem wise to change the name. I don't love the name but it's ok.

Carol: The first album, lyric wise, bordered along the morbid.

Chris: The 'No Questions Asked' album, the name Flesheaters had a real reputation with a lot of the, it seemed to me, a lot of the beach punk and skinhead kids, with that album it was a real reputation we had. But when they came to see us when we had the new line-up with the guys from the Blasters, I got a real sense of disappointment, because we weren't real hardcore, slam, thrasher type of band. 'No Questions Asked' was more like that in a way. It was more simple.

Robyn: The lyrics on the first album, I don't think there was a real connection with satanism.

Chris: It's just like I'm really obsessed with death.

Carol: Are you afraid to die or does it just intrigue you?

Chris: Um, yes it's....

Carol: How would you like to die? If you could.

Chris: If I could! (laughs)

Carol: I mean a choice in the way.

Chris: We're immortal.

Robyn: Some kind of sacrificial death, offer ourselves to our audience.

Don: You'd better not say that Robyn!

Eddie: Is there a certain message you want to convey to the audience?

Don: Happiness, good times.

Robyn: In these times of depression, we remind people of them.

Chris: And besides there is no reason... the one thing I want to convey is that there is no reason to fear death.

Wally: Life, well that's another matter.

Chris: The one thing that we do that mystifies our audience is we don't play in one category. The music that we play is real loud. It's real metallic. It could be described as heavy metal, or what was in 1977 was punk. We're not like a slam type or thrasher band.

Eddie: What would you describe your music as?

Chris: I don't know....just rock and roll music. There's a lot of influences. There's a lot of country western influences in it, a lot of music just sounds like heavy metal, but a lot of melodies.

Eddie: Are there any specific bands?

Don: Do you mean like Motorhead?

Robyn: I think we all have different tastes, which gives the band it's strength, and when we come together we sound like the Flesheaters.

Robyn: For me there's a big difference in

WALLY, CHRIS, DON, ROBYN



what I like and what I like to play; what I like to listen to and what I like to play. Not a major difference but there are other bands that play what I like better than I could play it so, I play what I can, probably better than what...oh, I'm getting confused. (laughs).

Wally: What he really likes is Olivia Neutron Bomb.

Robyn: What we play is nothing to do with what I've ever played before. In this band it's like there's something coming through the air and we sort of catch it. Chris: And it's real intuitive. We have a real intuitive bond between all of us. Robyn: But it's not like we sit down and analyze it.

Chris: Whatever somebody comes up with in the band is usually pretty compatible with everybody else, and we don't have arguments like "that sounds like shit" and "we don't want that part in the song". Occasionally somebody will come up with a part that doesn't work.... it manages to be real focused. Cohesive sound. There's a lot of influence there, but it doesn't sound like we're trying to be real dilitautes.

Carol: Do you think that that attitude comes with the fact that you're older than some of the bands coming out now?

Chris: I don't want to get into ageism, but I know that we all listen to a lot of more different music than some of the kids that got new bands.

Don: We're influenced by a lot more different kinds of music than the average band you're referring to, because we have been around a lot longer. When I was 17, the people you're talking about having trouble with their bands were 5 and 6.

Carol: I'm speaking more maturity level. You're able to give and take as a band.

Don: Well I guess you could say we're a serious band. I doesn't really have anything to do with a social strata at all.

We're strictly in it for the music. At least I am. It's very from the heart, it's not "Oh we're going to do this or be like so and so".

Edie: So you don't really care about hitting it big?

Don: Everyone likes to have their record bought by a lot of different people and get enough money to do what they want.

Robyn: But we don't plan that. WE don't calculate.

Don: We're trying to work towards that, but that's not why we're in it. I don't care it's strictly here nor there.

Robyn: Then I'll take Don's money!

Edie: Are there any bands in L.A. that you particularly like? You offer play with Gun Club.

Chris: We haven't played with Gun Club in a while, well....

Robyn: Well I think we all like Gun Club, I like 45 Grave a lot, the Meat Puppets...

Chris: Yeah, have you seen the Meat Puppets?

They're great!

Don: Actually there's nobody else.

Wally: We like ALL L.A. bands!

Don: Yeah we love them, ALL the bands!

Chris: Oh I know what I really like is Salvation Army and Dream Syndicate, from England I like Motorhead and Girl School and the Fall.

Robyn: And we like the Misfits too.

Chris: Yeah I like that record, it's great! (The rest of the interview was about dreaming and embarrassing moments on stage (Don fell over backwards on stage) more on audiences and LeSa finally speaks announcing that she's psychic).....

A MINUTE TO PRAY, A SECOND TO DIE

I CAN SEE PEOPLE WHO CAN'T SEE
LYING WORD GAMES OF BOREDOM
ONE OF THEM IS ME, ONE OF THEM IS ME
A FRIENDSHIP CRUMBLES BECAUSE I CAN'T CONTROL
DESIRE

CHEEK FLESH, SUTING JONE SEAR AND NULME IN
MARK THE DESPERATE EYE, MARK THE DESPERATE EYE
MARK THE DESPERATE EYE

MINUTE TO MINUTE LOVE DESTROYS
A MINUTE TO PRAY, A SECOND TO DIE
MINUTE TO MINUTE LOVE DESTROYS
A MINUTE TO PRAY, A SECOND TO DIE

SHE GOES DOWN DEEP INTO THE NECK
AND PULLS AT BLOOD WITH HER TEETH
LOOK UP INTO THE RAIN, YOUR CRIES WILL TURN
TO LAUGHTER

DIAMOND DEATH PALACE OF CONNUBIAL BLISS
STEER ME WKONG, BABY, INTO THE WHITE NIGHT
OF YOUR MISTAKES TENDER SORROWS, YOUR
MISTAKES TENDER SORROWS
YOUR MISTAKE'S TENDER SORROWS

THE SUN'S A WOUND IN YOUR BRUISED FINGERS
IT'S FRONTIER HATE BURNING IN HELL
THE SUN'S A WOUND IN YOUR BRUISED FINGERS
IT'S FRONTIER LOVE BURNING IN HELL
IT'S FRONTIER LOVE BURNING IN HELL
LOS ALAMOS GEIGER LAND IS IN MY BLOOD
YOU MADE THE BREAKTHROUGH TO
STARTLE A SLEEPING WORLD

OH, BOX OF CHAOS, OH, BOX OF CHAOS
OH, BOX OF CHAOS

AGENT ORANGE "LIVING IN DARKNESS" T-SHIRTS

PLEASE SEND ME ☐ AGENT ORANGE "LIVING IN DARKNESS" T-SHIRT(S)

\$8.50 EACH (ADD \$1.50 FOR POSTAGE AND HANDLING)

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STATE

ZIP

SIZE ☐ S

☐ M

☐ L

SEND YOUR NAME, ADDRESS AND CHECK OR MONEY ORDER

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FULLERTON, CA 92635

ALLOW 3 WEEKS FOR DELIVERY





Social-
Distortion

PHOTO: ED COLVER

SOCIAL DISTORTION

BY SHREPPER

Four young lads making comfortable music for today's comfortable young people.

It's another technicolor morning in Fullerton. Dad is fixing his tie, mom is warming up the ham and eggs, and junior is cruising on his big wheel. (Oh, I can see the punk-itos objecting to this article already.) But in some garage somewhere rumbles... (dum da dum dum)... SOCIAL DISTORTION. Yes, that's right, Social Distortion. And unless you have been on a trip to the moon the past three years, or have been coming off heroin, you'll know that we're dealing with the top dog of L.A. It's the vamped revamped weird combination of Mike's eternal whine, Dennis' semi-anti-maybe-melodic gee'tar, Derric's nifty skin beating (which thanks to Posh Boy sounds like a typewriter on all Posh material) and as for Brent, that bubbly bass playin' of his is the best thing Anaheim has come up with since Disneyland's Enchanted Tiki Room. We're talking headbitch music here.

As every Flipside reader/writer/mother of writer well knows, southern California bands are renowned for a comin'-and-a-goin'. Like who out there knows where the hell Sexually Frustrated, the Strap on Dicks, the Ruins or the Dead End Kids went for that matter. The list goes on and on. But take Social Distortion (who, I should add, had Social in their name before a whole lot of these mariachis), now these guys have been groovin' these tunes on GlamTOWN for quite awhile. And do I see a record contract yet? Nope. And there I see a buncha major impending gigs/tours? Nope. All there is is the same somewhat expanded group of dedicated yokels and such. Life is unfair.

And their lyrics, oh that's another story in itself. While alot of bands have a tendency to write about who they fucked and where they fucked last night, Social Distortion is dealing with the strictly historic/anthemic/etc vein, with more greese-in-the-pimple teen rymes than ten Who songs, and more rhym than Robert Frost. Oh, and yes it's also damn good, and yes I'll give you a sample:

"She's on the mainliner..."

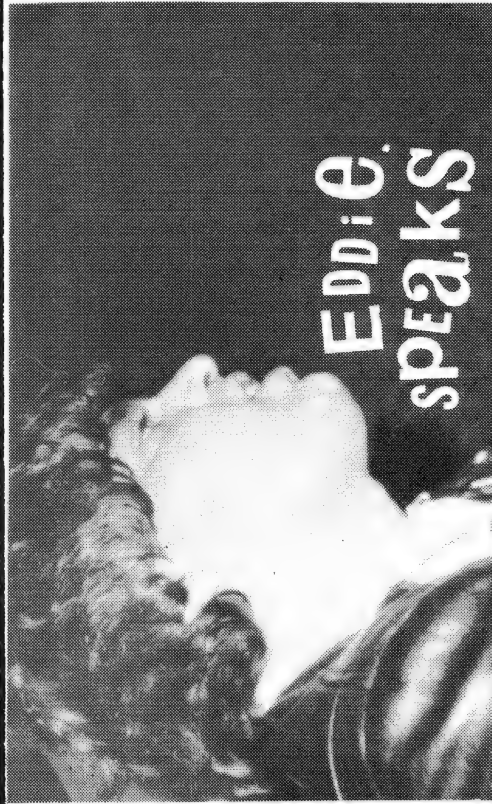
Out of frustration, she unwraps the foil,

Not all rigs, are drilling for oil" (Mainliler by S.D.)

There you go, all you silly protest-for-the-cause bands eat your heart out. This stuff bites my wrists.

So despite having to tune their instruments between every damn song (least they get too distorted, yukukukuk) this'n here band is just the most and three fourths, the cat's meow. Buy their records, see 'em live, and pledge your existence to them. You just might get something outta it, besides a whole lotta fashion tips (Social Distortion is everyones choice for best dressed in the book of punk vogue). It's like what Rev. McGraw, the world renowned punk preacher had to say about S.D.: "Them S.D. boys are jes fine by me".

EDDIE SPEAKS



The following is an interview with Eddie Subtitle conducted by various friends and enemies who dropped by looking for advice, drugs, money or a place to crash. (June '82).

Q: So what's it like being Eddie?

A: Confusing.

Q: While your confused what do the other Subtitles do?

A: They smoke a lot, Brent rides his motorcycle, Chaz records bands, Max plays with his girlfriend.

Q: When can we expect a new record and what will it be like?

A: We're recording the new album now. We're about half finished. It's a concept about heroin, totally different than the first album. The best song on it is called "Butt Fuckin' Queers Blowin' My Trip", which should give you some idea of it's artistic nature.

Q: Why does the L.A. Weekly call you the godfather of O.C. punk rock?

A: I'm the Godfather of O.C. plump gawkers.

Q: You were banned from the Whisky until recently when you got booked with Social Distortion, what do you think of the Whisky as a club?

A: Well, the only reason they booked us is because Social Distortion told them that if they didn't, they would not play. The show got cancelled

anyway because of 45 Grave groupies raising havoc and vandalism. You're Evil!!! The club's OK, they book mostly lame bands there but occasionally there's something good. I like Fear.

Q: OK, you're writing a book and you're producing other bands, what's that about?

A: The book's almost ready. It's about suicide and insanity. It's real confusing and neurotic, sort of poetry from hell. I've been producing L7's, Born Against, Social Distortion and a couple others. I do it for money and to learn more so I don't fuck up my own records so bad. It's better to fuck up somebody elses.

Q: Who are L7's?

A: It's this guy, Emmett, he plays a mean guitar.

Q: Are your intentions on writing a book to force people to think or what?

A: I think my book will force readers to vomit.

Q: What do you think of national exposure gained by some of the L.A. bands?

A: Well, I don't listen to much of it, because for the most part it's not particularl artistic. The Co Go's are obviousl the female version of the Monkees. Wall of Voodoo's good at

what they do, so are the Plimsouls, although the Plimsouls seem over-rated as a live act. The Blasters are nice guys and seem pretty dedicated to the roots of rock, whatever that is. X I don't listen to since they obviously don't like me personally, same with 45 Grave. Black Flag and Fear are really good and are probably underrated. Top Jimmy and James Harmon are both good. Gun Club stinks, I guess it's all relative to what you're into. There's a fine line between being poetic and being pathetic.

Q: What did you think of the Jam?

A: I liked them which is saying a lot since I hate English music. The only thing worse than English music is Americans who copy it.

Q: Are there any bands you totally hate?

A: I respect every band on the level that it's hard just to create a band, keep it together, find a place to practice, get shows, records etc... The bands I hate are for personal reasons not musical. There's just some people around who think they're a god or goddess and that the world would be in a big void without them. I wish they'd die so we could all find out what the world would be without them.

Q: What do you think of the "Valley," craze?

A: I think it's totally tubular to the gross max, I'm sure.

Q: Do you ever talk to your old Hollywood friends?

A: No, I never liked that scene, too many sick junkies versus well junkies. I don't think I have that many enemies, it's just some people don't like me in Hollywood because I ripped them off, ruined their careers & fucked their girlfriends and their moms, being older and all.

Q: How old are you?

A: Four hundred and nine.

Q: Did you go to college?

A: No, I went to jail.

Q: What do you think punk is?

A: Everything you're not.

SIN 34 were interviewed June 22 at Dave's house in Santa Monica by Al and Hud.
Sin 34 are Dave on drums, Julie the singer, Mike on guitar and Phil on Bass.

Hud: Why isn't it Sin 29?

Dave: 34 is a magic number!!

Mike: See that clock? 3 comes after 4.

Dave: Our average age is 17 and half of 34 is 17.

Phil: Pay attention to your TV set and you'll find out why.

Dave: I'll give you a tip, don't turn on Channel 3.

Julie: If you guys have maids you'll know what it is.

Phil: When you find the station you'll figure it out.

Dave: It has something to do with the first street in L.A., Olvera Street.

Mike: We wanted to call it PIS, Phil Is Sick....

Dave: He's our resident hypochondriac, he gets sick about 3 days out of the week, and he enjoys it!

Phil: I just got off anti-biotics today.

Dave: Maximum rock & roll called us another death band but we are definitely not a death band!

Phil: He (Mike) goes to church!

Mike: Yeah I go to church all the time...

Julie: And I hate religion.

Phil: And I got barmitzvaed.

Dave: And I'm catholic, i don't go to church but I don't condemn it either.

Phil: Our first song when we first started was "Original Sin" was Death rock but that was a long time ago and we said shine it, we don't want to do this kind of stuff. Our first day we started was June 6, 1981 (to play in a parking lot with the Circle Jerks on June 7).

Dave: We still do some of our very first songs. But back then we were more un-organized because we didn't have a guitar player and the first day we practiced was the first day I played drums, so it's not like we're professional musicians.

Hud: What are your songs about?

Julie: Ken and Barbie, everything, religion (starts and argument over songs)....

Phil: Not really - how many religion songs do we have?

Julie: Only one, anti-religion song, well anti-TV religion, we're working on that...

Dave: Religion is such an easy target today....

Phil: Most of our songs are about personal experiences, we have a couple joke songs, some love songs and our token political songs, but it's not like "I believe in anarchy" anti-anarchy....

Julie: Anti- all those people complaining and they don't even know what they're complaining for.

Dave: People wear anarchy t-shirts and they don't even know what it is.

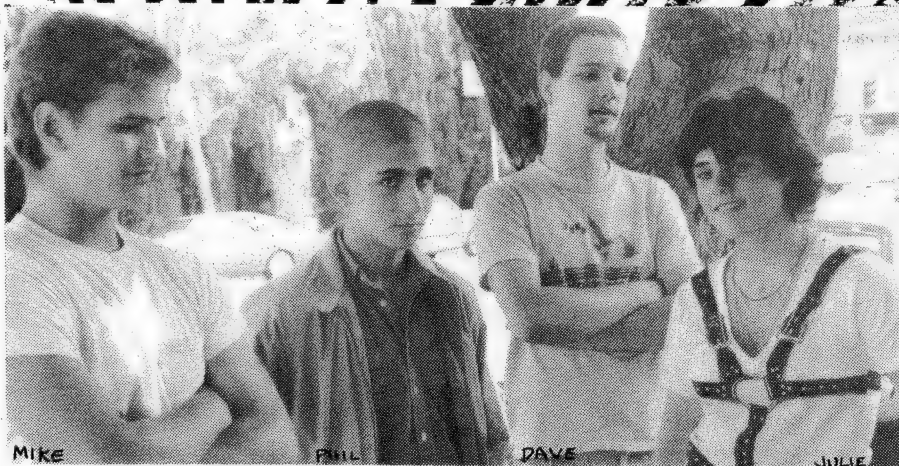
Al: Who writes your songs?

Phil: We all do except for Mike.

Al: Why?

Mike: I just don't ever sit down, I'd rather....I guess, I don't, I just don't ever....

Dave: He can't even communicate, how



can he write a song (laughter)!!!!
Phil: When Mike joined the band 6 months ago we already had a lot of songs and he never got into writing anything except one song "High School Role"....
Julie: But I won't sing that!!!!!!
Phil: A lot of bands have more or less just a couple of people writing songs or are the bosses but we're not that way at all. We have arguments all the time because we don't like what somebody else wants to do....
Dave: We couldn't even agree on what to put on our ep cover.
Phil: We argued about that for 2 hours!!
Mike: We finally decided to call it "Die laughing".
Dave: It's the name of a 1979 movie.
Julie: On spinhead records man!
Al: Why do you think you're the only LA band on the 'Charred Remains' compilation?
Dave: I think what it knocks down to is some people don't understand that there are other big scenes out there, it's not their fault, but I guess with "Flex Your Head" and the Boston compilation they'll know. When people saw Noise they probably thought "Oh it's not big enough, it's not worth our while, it's not like a big record in L.A."
Julie: But we wanted to get something out and it was a opportunity.
Dave: When we made our demo tape we sent it out to all the fanzines, everywhere
Julie: It helped out a lot too...
Dave: We're gonna be on two compilations because of it, the Mystic Studios one and the I.C.I. compilation.
Mike: We got the Mystic one because they saw us at El Senorial.
Phil: I like playing best at small places instead of the big echo boxes like Devonshire Downs.
Al: Do any of you skate?
Dave: I do, Julie skates!
Julie: I entered a contest at Marina and I got first place!
Phil: I don't skate and I don't surf.
Dave: He rides motorcycles, he's a motocross freak, Mike claims he's a surfer!
Al: What do you want to do with the band?
Julie: Practice hard get really good...
Mike: We're gonna get our set down...
Phil: We grow as a band, a lot of bigger bands have been doing the same songs for so long, over and over. All the time we are doing new songs and changing our set around.
Al: Why do you do a Devo song?
Dave: Because we like it!
Julie: To burn all the punks...
Phil: No...but we have rights to all devo songs...
Mike: That was the hardest song "Uncontrollable Urge" for us to learn, Yeah I want to buy a synthesizer now ha ha like Jack....(argue about video games, punks in US Magazine, recent movies and bands and people who go heavy metal...)
Julie: I like some heavy metal and I like punk but people who go heavy metal always put punk down (which leads into an argument about the difference between punk and heavy metal)...
Phil: It's tough because we only get to practice like once a week now, so it's hard to just do shows.
Mike: We sounded the best around Christmas when we were practicing a whole lot, even tho I know more guitar now...
Dave: I think we sounded best the other night at the Dancing Waters.
Phil: It's just a question of getting more practice, but we don't sound like anyone.
Dave: We've been compared to 45 Grave.
Julie: How could we? We're hardcore!
Hud: What's hardcore?
Mike: That's when it's hard to listen to!
Dave: A lot of people call hardcore a lot of noise by a bunch of nazis but that's what I like about it cause a lot of people that I hate hate hardcore and they go against everything that it stands for so that gives me more reason to totally stand by it. As long as you're honest with yourself, no matter what you're into, then you are a good person.
Phil: What is good about our band is the lyrics, a lot of bands write totally stupid lyrics. Some of our songs are really meaningless but the majority of the songs are something we can explain intellectually. We feel good and honest that we can explain it that way. (Talk goes into a long discussion of clubs and promoters and what thieves they are - like making a lot of money and not even paying the opening bands)....
Dave: You know it's a total head rush hearing yourself on the radio.....

Gene
October

CHELSEA

In late May I flew to London care of I.R.S. Records to interview Chelsea. The band had just finished a great gig with Anti-Nowhere League, Chron-Gen and the Defects and I am backstage with manager Harry, Gene October (singer in case you don't know) and Nick Austin (who is naked) on guitar.

Al: Is that a typical bill for you, to play with a bunch of punk bands?

Gene: Yeah, they're all very heavy punk bands. That's what kind of audience we have, but mainly in England - I don't know if we attract that kind of a crowd in the states. The last time we were in L.A. (and the first time) at the Santa Monica Civic, at the Urgh music show, there were alot of punks there. I think we did Madame Wongs east and west too.... have you heard our new album?

Al: Yeah, uh it's pretty good, sounds alot like the direction S.L.F. are going.

Gene: Do you have any of our early stuff?

Al: Yeah, lots of the singles.

Gene: Do you prefer the rauncher sort of stuff then or the cleaner?

Al: Oh, I like some of both....

Gene: Well we were before lacking a bit on the musical side, y' understand. A more lyrical sort of contact before, so having been playing with Chelsea for 5 or 6 years and having been thru the whole punk thing, well I did discover music. So this time I thought I'd try to catch people with the music side but add the lyrics in there.

Al: And you still seem to write about the same stuff.

Gene: Oh sure, like "Evacuate" is about C.N.D. and nuclear war - "Evacuate there is no time because we'll all be dead by the stroke of nine".

Al: How do you feel about playing to the newer punks who don't yet care about the 'music'?

Gene: Well after all this time the pressure is on us to be capable of both - coming up with good lyrics and good music. And our audience grows all the time and they become like, uh... conisseurs you know what I mean? So we have to be sort of....good, to keep the attraction of the early punks as the grow older - as they mature. Cause their taste in music matures as well.

Al: Have you captured the press yet, for awhile there they wouldn't even give you a nod?

Gene: Yeah that was incredible, but the reviews of the new album have been incredible and I thought "My god, at last!". It was a long time coming. We were never a band for the business, we were always a band for the people. We weren't for the music business as such, and I think we've found another route, do you know what I mean?

Al: Yeah, persistence.

Gene: Right, per sistence and I think it's paid off now.

Al: How did you manage too keep going?

Gene: Well I believe we'll be around for another 5 or 6 years Chelsea.

Al: Why do you keep that name, Chelsea?

Gene: Well why not? The band is more important than the musicians in it! The concept of the band is more important than any one person. "Chelsea" sums up that concept - the spirit of the beginning of the whole thing, where it was born the fashion thing and everything. It was born in Chelsea. That's where Seditionaries is, where Malcolm McLaren first

got the Pistols together, where I met my first manager, where the Damned met up, and the Clash. That's where all the little shops sprang up. It's like there's a Greenwich Village where everyone hangs out, that's like Chelsea.

Al: What is the song "Tribes" about?

Gene: Yeah... it sort of sums up how tribes exist, weather it's skinheads, mohicans, punks, disco freaks, rapping freaks, hippies whatever. This thing about uniforms springs up all the time. People have to identify with other people to feel safe.

Al: Was that athe attitude in London '77?

Gene: Not really - very much individualistic then. Then it happened to get into a more tribal thing when it got more publicised or more commercialized. A lot of kids said "Yeah man that's the way too look". And a couple of years ago the media said punk was dead and a lot of people left except for the one that really believed in it as such, to carry on the true spirit - the spirit is individualism.

Al: Do you mind being labeled as a punk band?

Gene: No, I'm not frightened of it at all. A lot of people think it's the kiss of death to be labeled that way and they go out of their way to deny it. But I would say yes.

Al: Nick, how do you like working with Gene?

Nick: Oh it goes good, it goes like clock-work!

Al: Have you been in any other bands?

Nick: I had a band of my own but it really didn't do anything, a few gigs, but nothing spectacular.

Al: Were you always a Chelsea fan?

Nick: Oh yeah, going back to the early days, 76, 77, I'd go to all the gigs. I was "on the scene" so to say.

Al: Do you write any of the songs?

Nick: I wrote most of the stuff on the album. Gene and I wrote a few things together and Gene wrote some of his own and I did basically the rest.

Al: Are you happy with the album?

Nick: It came out really well, better than we expected. After this tour we're coming over to America - we're playing with the Circle Jerks (it's since been cancelled and the will play later with Iggy - Al) and then tour a few weeks on our own.

Al: What is the feeling over there about Britans involvement with the Falklands?

Nick: It's strange. A lot of people think Britan is out of order, then there's the patriotic, it's really mixed. It's a ridiculous thing, it's 3000 miles or more away, I mean what right do we got to that? It does not bother me at all. Not much is really said about it, no one really cares. They're sick of seeing it in the front of the newspaper. Doesn't really matter one way or the other what happens. It's all politics. There's some oil near the shores and people are freakin' about it. The middle class attitude however, is blow the shit out of them.

Al: Well, that's all I have to ask, thanks.

chelsea



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Twisted Roots

TWISTED ROOTS BEGAN PRACTICING AS A BAND WITHOUT ANY SERIOUS INTENTIONS IN LATE 1980. SOME PEOPLE, LIKE MANAGER RICK VANSANTAN, THOUGHT THEY WERE PRETTY GOOD - RICK BOOKED THEM FOR AN UNHEARD OF HEADLINING DEBUT AT THE WHISKY ON JULY 16, 1981. THE SHOW SOLD OUT. THIS WAS TWISTED ROOTS IN THEIR ROOTS:

TWISTED ROOTS ONE

PAUL ROESSLER

(TWISTED ROOTS IS PAULS BAND - HE WRITES ALMOST ALL THE MUSIC AND LYRICS. PAUL IS MOST NOTED FOR BEING IN THE SCREAMERS AS WELL AS NINA HAGEN'S BAND.) KEYBOARDS

KIRA

(PAULS SISTER AND LONG TIME LOCAL SCENE BAKER. HE PREVIOUS BANDS INCLUDE: SPAZ ATTACKS VISITORS, NICKY BEATS MONSTERS AND ART-HUR J AND THE GOLDCUPS AND SEXSICK) BASS

EMIL

(ANOTHER PERSON ABOUT TOWN. HIS BIGGEST PREVIOUS BAND BEING THE "FAMILY" GROUP KNOWN AS THE "OZIE HARES") DRUMS

PAT

(PAT SMEAR BOLSARA IS ON WHO NEEDS NO INTRODUCTION TO ANYONE. THE LEAD GUITARIST AND FELLOW CRAZY PERSON IN LA'S VANGUARD PUNK BAND THE GERMS) GUITAR

MAGGIE

(MAGGIE WAS A FAMILIAR FACE A VOICE AROUND TOWN BEFORE SHE EVER STEPPED ONTO THE STAGE. PAUL'S "OBVIOUS CHOICE" AS THE FRONT PERSON SINGER IN TWISTED ROOTS) VOCALS

TWISTED ROOTS IN THIS FORM CUT A DEMO AND OF IT RELEASED A SINGLE "MOMMYS ALWAYS BUSY IN THE KITCHEN" B/W "THE YELLOW ONE" AND HAVE ONE SONG "SNAKE" ON R.O.T.R. VOL. II. THEY BECAME A BIG FAVORITY OF RODNEY'S SHOW AND EVENTUALLY PLAYED 11 STRAIGHT SOLD OUT SHOWS, INCLUDING ONE IN SAN DIEGO. THE WHISKY LIKED TO BOOK THEM BECAUSE ALTHOUGH THEY DREW A "PUNK" AUDIENCE, THERE WAS NEVER ANY TROUBLE. THEY OPENED THE DOOR FOR THE "HARDCORE" BOOKING THE WHISKY HAS DONE. THE LAST SHOW WITH THIS LINE UP WAS NOV. 20 AT THE PALLADIUM.

TWISTED ROOTS II

PAUL

(KEYBOARDS/SYNTH.)

KIRA

(BASS)

GARY JACOBY

(DRUMS)

PAT

(GUITAR)

MAGGIE

(VOCALS)

EMIL WAS LOOSING INTEREST IN THE BAND AND PLAYED HIS LAST SHOW. HE WAS QUICKLY REPLACED BY GARY JACOBY WHO PLAYED WITH LYDIA LUNCH AMONG OTHERS. EMIL WAS EVENTUALLY PICKED UP BY BLACK FLAG. BLACK FLAG'S INTEREST IN THE BAND STARTED EARLIER WHEN THEY HAD THE BAND RECORD SOME DEMO FOR POSSIBLE RELEASE ON UNICORN/SST. BUSINESS PROBLEMS WITH UNICORN CAUSED TWISTED ROOTS TO PULL OUT. THE BAND PLAYED VERY FEW SHOWS AND THE LAST SHOW WITH THIS LINE-UP WAS LESS THAN ENTHUSIASTIC. THE LAST GIG WAS AT THE WHISKY ON MARCH 12 AND 13 AND DID NOT SELL OUT. THE BAND SOON WENT INTO SECLUSION.

TWISTED ROOTS III

PAUL

(KEYBOARDS/SYNTH)

KIRA

(BASS)

GARY

(DRUMS)

DIX DENNY

(GUITAR)

MICHELE BELL

(VOCALS)

LACK OF ENTHUSIASM SAW THE DEPARTURE OF MAGGIE. A LONG SEARCH ENSURED FOR THEE REPLACEMENT SINGER. IN THE MEANTIME PAUL AND PAT WERE WORKING WITH NINA HAGEN AND FLEW TO N.Y. TO PLAY WITH HER. MAGGIE LEAVING THE BAND LEFT PAT VERY BITTER AND UNENTHUSIASTIC ABOUT TWISTED ROOTS FUTURE. THE MOMENT A NEW GUITARIST WAS FOUND, PAT WAS RELIEVED. THAT NEW GUITARIST IS DIX DENNY - LATELY WITH LYDIA LUNCH'S 1313 BUT MOST NOTED AS THE FANTASTIC GUITARIST OF THE LATE WEIRDOS. THE OTHER NEW ADDITION TO THE BAND WAS SEX SICK'S MICHELE BELL, PROBABLY BEST KNOWN TO MANY AS GERBER. GERBER HAS BEEN ON THE SCENE ALONG TIME AND GAINED NOTORIETY A FEW YEARS BACK AS FLIPSIDE'S GOSSIP COLUMNIST. HER BAND RECENTLY PLAYED AT THE WHISKY AND DREW THE ATTENTION OF TWISTED ROOTS' MANAGER RICK WITH HER GREAT VOICE. THE BAND IS FULL OF ENTHUSIASM AGAIN AND THINGS ARE STARTING TO HAPPEN FOR THEM. THEY WILL NATURALLY DEBUT WITH A HEADLINING WEEKEND IN AUGUST FOLLOWED BY A FEW DATES AT THE ROXY. AN ALBUM IS IN THE WORKS BEING PRODUCED BY DAVID RHITER. PAT BOLSARA WILL MAKE HIS LAST CONTRIBUTION TO TWISTED ROOTS ON THAT ALBUM, PLAYING ALONG WITH DIX. (THINK ABOUT - EX-GERM, EX-SCREAMER AND EX-WEIRDO ALL ON THE SAME RECORD!) PAUL IS HAPPY BECAUSE HE IS PLAYING WITH THE GUITARISTS HE ALWAYS ADMIRER.

PICTURED ARE FROM LEFT TO RIGHT: MICHELE BELL, PAUL ROESSLER, GARY JACOBY, KIRA ROESSLER AND DIX DENNY - TWISTED ROOTS



MINUTEMEN

THE MINUTEMEN were interviewed by Al and Pete in late June 1982. The Minutemen live in San Pedro (south of L.A.) and have been playing the scene for a few years now. They have a few singles out on their own New Alliance label and also have an album out on SST. The latest "Bean Spill" ep should be out by now on Thermidor and the second album will be out soon titled "What makes a man start fires?". The Minutemen are intelligent and like to talk, but in the past have been reluctant to do interviews, we finally got this one after a lot of pestering. They have developed their own unique style that definitely sets them apart from everyone else. (George Hurley wasn't present).
MM
FS: Where do we start... why do you play those minute songs?

Mike: You don't know the story?

FS: Well we've read the press releases...

Mike: That's the truth, but now we got a song that's almost 3 minutes long, it's called the "Anchor". It's an opus, about George dreaming that he gets raped by five women then he wakes up and his girlfriend is next to him, like ahhh, you know the anchor, like dragging, the reality...see we're getting into that, playing longer cause we're in better shape now after two years. We were forced like physically but now... we don't want people to nail us down - Minutemen the name and the songs: No, and with political, well we write political songs but we aren't nailed to that.

Dennis: No choruses, we just say what we say...

Mike: Really can't get too political with a song, you've heard campaign songs, that's about as political as you get, we really just talk about what's on our minds. Sometimes we worry about the government and voting....and war... and the anchor...

Dennis: That's politics.

FS: And you both write the songs?

Mike: And George too, we don't have a leader in our band, it's a problem. And we all do the music....no leader no ladders.

FS: Did you guys go to college?

Mike: Yeah I went for Electrical Engineering, George is a machinist....

Dennis: I just went for a general degree for teaching.

FS: No political science?

Mike: Political science....I read it, what can you really do with that stuff, politics is guns if you really get down to it. There's theories and stuff....I'm addicted to newspapers that's my problem. I can't stand the TV. That's what's in the newspapers, we all feel helpless like we're all on a big bus ride to the edge of a cliff so we're gonna shout.

FS: Newspapers inspire your songs.

Mike: There's two ways, there's words, but there's music and we like jamming, ya know? This feeling that gets in you...then you want to do the words too. But words are too nailed down. Sometimes you get all ashamed and embarrassed like 6 months later, shit....

Dennis: You can't revise what you write, when you do music you can you go "Oh I'll play this part different" or "I'll play it better", but words you can't do that with.

Mike: In a way they're lame but in a way they're good because there's no shitting around, no symbols like music, symbols get boring sometimes, sometimes you want to just say what the fuck is on your mind.

FS: And sometimes you can make your lyrics vague.

Mike: But we don't try to be.

Dennis: We don't want to put any nails in the cross...

Mike: Took three nails to sink Jesus....we put our words on our covers, I say up front with it, you can't pray to words. One of the reasons people probably go to war is over words - they're just symbols - more than music in a way but sometimes not so

much. That's why you do songs. Giving speeches would be happening but doing songs can do more.

Dennis: Sometimes we're just fucking up!

FS: I think you hit the point most of the time, more accurate than fucking up.

Mike: Well, that's for you to decide, that's why we do songs. If we did a great big polemic, then you'd come back with another argument and we could get to work something out or just have a big argument. But with songs you can get a beat and jam and words. We're getting better I think than the first record. (Talk about recording - the new album they will do in one night with only one or two takes "because you need the feeling" but no live stuff yet because they fuck up too much....)

FS: Yeah you get real excited live...

Mike: Told you, that feeling in there, even in the studio but we try to calm down. That's why we can only play a half an hour or well have a heart attack.

Dennis: We have to pace the fast songs with the slow ones...

Mike: And the songs are so short, on the record it seems weird but we never thought of going in the studio at first, we just wanted to do them live.

Dennis: And we don't like to put breaks in there, you just jam.

Mike: Steamroller, and we let each other have intros to songs so the other guys can be calming down - it's like a battle, a marathon, like 100 yard dash, it's a battle every time we play.

FS: Are you winning the battle?

Mike: Well the songs are getting longer, average a minute 20 on the new album and "The Punch Line" averaged 45 - 50 seconds. So we're doing better....but like when the whole thing started out it was break out from the normal, everything is getting normal so we're gonna hafta fuck things up. They (punks) used to spit on us real good but the other night with Fear those little guys were up on stage dancing so... (talk about people calling Black Flag hippies because of their beards and communal living. Mike sticks up for them because of their dedication and way of doing things....)

Mike: We have the same point of view in a way, that even the shit you're building you have to subvert in your own shit cause nothing is holy - and it's all fucked up really. You got to knock it down so new stuff can come up. Things are good for awhile but.... When I was little we did football and baseball and that was rough as hell but now it's music because music can bind people in weird ways - socially, information - a lot of people get everything they know from songs and groups (talk about bands putting across negative ideas like the Oi bands in England, even to the point of telling people to kill other people "the enemy". But Mike thinks that's all a rock and roll scam....)

Mike: It's almost rock and roll again, the business, that's why you have to keep playing at your own little dream. We're too rough to be merch (commercial)...

Dennis: I'm merch, I write merch songs...

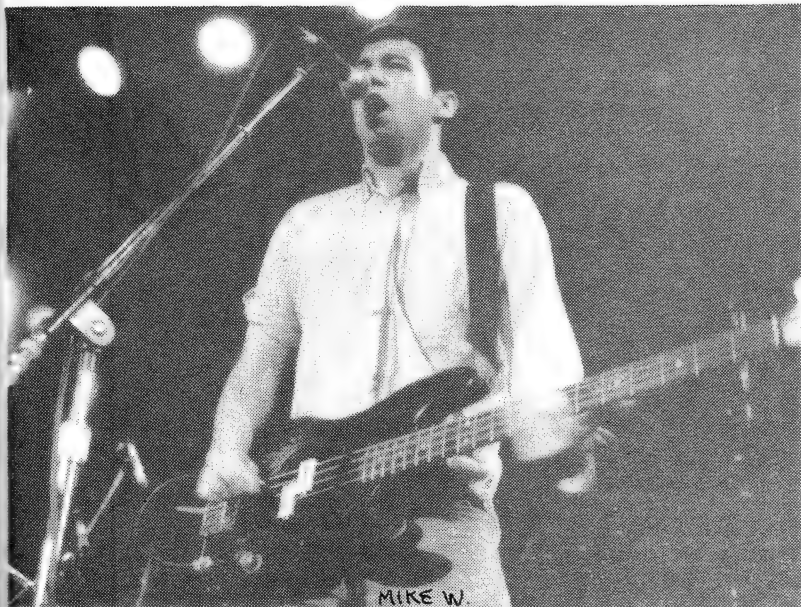
Mike: Ok, he's merch, we're all individuals, I don't think I'm merch and I don't think George is but you'd have to ask him.

Dennis: Well what's commercial? I write songs, to me that's being commercial.

Mike: I think merch is more like selling things, putting things in a store. I know rock and roll is real sacred and stuff but you can't have it as another part of your life and not have to sell your soul to the business. I like playing, I like jamming, there's a feeling.... And selling records and making a living that's happening - but what if it's not? Do you stop playing?

Dennis: That's where a lot of bands loose a lot of real gut. When they don't get what they expect - they have their own reason for being in a band - we like to play and go crazy.

Mike: In a way it's torture, in a way it's fun, it's therapy.



Dennis: It's exercise, it's therapy, it's fun, make a little money, we pay for our practice pad and that's all.

Mike: We're a bands band, other bands like us but with the kids it's hard to identify with, when I got into the scene I was one of the youngest and I was like 19, now these young dudes are like 14 and you look in their faces when you're playing and it's hard to, you know, relate - that's a hippie word, I don't know, it's hard to chisssshhhhhh, know what I mean? So it's hard for us to do gigs, and some of them get real belligerent and that makes me sick. That's what makes me hate punk rock, and so do uniforms.

FS: Are you a punk rock band?

Dennis: It's hard enough being a band than to figure out what you are.

Mike: I'll tell you why we are, cause years ago, when we were 14 we played in bands (the Bright Orange Bnad) and we never wrote our own songs! It was so stupid!!!

Dennis: We thought we were so lame that nobody would listen!

Mike: Then Johnny Rotten came and woaaa, and we wrote our own songs. In that way we're a punk band cause it gave us the spark to write our own damn songs!

Dennis: I saw the Last and said I can do the same thing.

Mike: All that hippie thing, freedom freedom and everyone was doing each others songs.

FS: How long have you been playing?

Dennis: 10 or 11 years.

Mike: It's embarrassing, we try to get better.

FS: Were you ever into jazz or anything?

Mike: Jazz you can't learn, it's a feeling.

Dennis: I think I had one jazz lesson, the guy was trying to teach me stuff I already knew. Jazz is what you figure out - you could learn from records but that guy is just making it up. Rock and roll to me was just learning new tricks, and then playing it over a million times and learning to rock out. He got into music because he was uncoordinated!

Mike: Yeah! (clawing hand gesture) my mom would give me clay ahhhhhh (talk about promoters who are not punk loyalists, they just want to scam on the scene)...

FS: Where was you first gig?

Mike: Harbor College with Red Cross, Gears and the Plugz.

FS: I saw you at the Vangaurd...

Mike: That was our second gig - the last one with Fran on drums, he was in a polka band!

FS: You seemed more punk rock then...

Mike: We were trying, we played a lot of fast stuff.

FS: Next time I saw you, at the Starwood, you were different.

Mike: Well that summer Black Flag got friendly with us and we started to practice with them - and when you play with a band like that you don't want to sound like them. We had to play

all this weird negro music to get them all weirded out, we always have wars. If they were gonna play fast heavy metal then we couldn't do it. So we got this other stuff going. It takes a lot to break out and do your own thing. I can see why most new bands all sound alike cause fuck we did.. I think if people were more of themselves there'd be more different bands - our band is almost just like us. You meet us and you can tell why this shit comes off the stage. We're bozos, you can fake it but fuck... (The talk drifts on to New Alliance the label that Mike and Dennis work on and promote...)

FS: What inspired New Alliance?

Dennis: Black Flag.

Mike: They were putting out their friends records and we said "Hey". The first one was "Cracks in the Sidewalk" which is a collection of friends..... and now we can do more and more because they pay for themselves. This ain't really a company (talk about the history of Salvation Army)...we want to put out records nobody else will, no one would have taken a chance with Salvation Army then but we liked it so what the fuck, get it out! That's what New Alliance can do is give everybody a look at a band, we have a pretty big mailing list, we don't want to make it into a business. We don't take paychecks out - all the money goes back into it to do more records.

Dennis: We try not to put any more money of our own into it, just have it rotate on it's own.

Mike: Nobody thinks about time or gas money but it's a labor of love and we dig it. (Future releases on New Alliance include a Descendants album in August called "Milo" and then a "Mighty Feeble Efforts" around Christmas - the rest of the interview was just talking about how people call up New Alliance records and want to talk to shipping and receiving or the promo department when all's they have is one little desk and a typewriter!).

THE MINUTEMEN ARE:

D. BOON: VOCALS AND GUITARS

MIKE WATT: BASS AND VOCALS

GEORGE HURLEY: DRUMS



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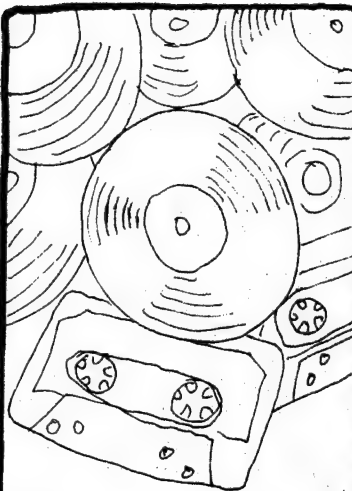
"Morrison's penis is a national event, but in its powerfully erect state, represented here, it belongs to my personal history."

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records and tapes

First (actually last) and in big type I'm (Al) gonna talk about "Voices of the Angels" the Spoken Word album put out by Freeway Records, ok somebody else was supposed to do this cuz I don't know much about all this poetry/art shit. I know some of it is funny and some of it is inspiring and a lot of it is garbage (like that "Tuff Muffin" shit), but over all it is a good documentation of L.A. because it actually covers the city. L.A., to the valley to Whittier!!! And it doesn't just cover Hollywood. Besides Shredder and Pooch do cuts on it so check it out. (P.O.B. 67930, L.A. Ca. 90067) Sorry this is large but it was last minute and if we didn't mention this record Harvey would shit! How about an ad now harvey?

Hi Pooch here, always one to start off on a happy note, I'm glad to report that those fun lovin' guys THE CURE have released a wonderful album in 'Pornography', and it sounds so much like them, I can't believe it! What on earth (?) does Robert eat for breakfast? Does he even like his mother? Those lyrics (er, poems, sorry) that drone, the pace make this truly an album to get up to in the morning. I mean, any other bands slow tunes would be too fast for these crazy kids. If you loved 'em once, you will love 'em again and I do. Lovely photos too!! Also in the running for swell guys of the year award, KILLING JOKE, who's new release "Revelations" has a nice, slick package (no pics) to offer more thoughtful insights into our wretched lives. Sometimes their attitude still seems a bit too put on for my tastes, but generally it's on an alright set. Again, there's not much difference from their previous efforts, but if you are a fan.... It's good to see the STRAY CATS out on domestic at last, not a bad selection from the imports, plus the new title track "Built for Speed". Now, you are already hip to these stars, but let's hope the stations take notice. Of course,

if Setzer and Co. do get huge, I could end up getting tired of them real fast. Meanwhile, wanna dance? From the local foxhole comes the debut ep from the FIBBONACCIS via Index Records and am I impressed with the packaging! Classy label but how the music? Well can I be correct in describing it as somewhat experimental mid-eastern circus music using western instruments, with a dash of poetry and female vocalist (ala Kate Bush) on top? It's definitely unique, that's for sure, and not something easily digested. Neither is "Nunsexmunkrock" by NINA HAGEN. Hey, next time someone bitchs about your taste in music just slap this little gem on and it should shut 'em up for good! The sessions were probably amazing, behind all this hysteria lie some hot players, including one Mr. Paul Roessler from Twisted Roots, to complement Nina's rather unorthodox vision and voice and oh what a voice! It can take you from a possessed growl in one word to an innocent squeal the next and to top it off, you can tap your feet to it. Bizarre in all aspects, this woman is genuinely one of a kind. The new Gene October band, er CHELSEA album "Evacuate" is pretty good, which just shows that if you hang with it long enough you're bound to do something right. They've got a song writer in Nick Austin and the title track along with "War Across the Nation" are excellent.... lot's of sing alongs, play loud! Now "Rio" by DURAN DURAN is just what a good second album should be, a logical progression of the artist. After a fine debut and subsequent tours, they've gotten more tighter as a unit, but also experimental in the studio. LeBon's lyrics are better and the playing itself has improved (especially in the guitars), as have the vocals, nice jacket and sleeve too! They still look a few years behind Japan, but shit these guys are young and intelligent & should be around for awhile. If you enjoyed their first effort, you won't be disappointed with rio, que? One last fast note - I just recieved a driving little pop single from Boston's OUTLETS. Side B is real Plimsoulis while "Best Friends" sharp production and execution grabbed me from the start and didn't let up until it finished. Thats all for me, here's Shredder - - First PIGBAG "Dr. Heckle & Mr. Jive" on Stiff again, I've heard of swamp revivals, country revivals, doo wop revivals and rockabilly revivals, but I never thought there would be a Henry Mancini revival, this stuff is strictly for the sleepers among us. If you're a boring person you'll like the SIMPLE MINDS "Urban Sampler" on Stiff. I thought the whole point was to stop putting out 7 minute funk jams.... "Under the Big Black Sun" by X (on Electra) is everything that "Wild Gife" was not, wlll produced, powerful, super danceable and damn damn damn good (yup that's right, not damn, not damn damn, but damn damn damn good). If you're jealous of their obvious talents as genius moo sic makers, you won't buy this album but if you're a bright cookie..... and that's all I want to talk about..... Paul and Kori here to take a stab at reviewing these things... first off Al and Hud have been playing "Homeland" by Middle Class (Pulse POB 3954 Fullerton, Cal. 92634) alot but can't talk about it, but we know that it was pot that has really slowed their music down and they're getting arty in their oldage too, but go buy it if you want.... On Ruby Records we have the FLESHTEATERS with "Forever Came Today" another disc of pop music by possessed demons singing underwater and Lydia Lunch's 13.13 with song titles like "Dance of the Dead Children" and "Snakepit Breakdown"

this record is as much a drag as it sounds. Depressing, not N.Y.'s finest. ok, BOHEMIA "Empty Room" single sounds like the sound track to an old herky jerky french movie, the BAD CHECKS "I'm Parinoid"/"Hurting Is Love" single is uh, primitive sound, stupid lyrics and not worth the vinyl it's pressed on. This is too easy, Bad Checks, bad record!!!! MR. EPP AND THE CALCULATIONS "Of course I'm Happy, Why?" ep (Pravda POB 9609 Seattle, Wa. 98109) has interesting lyrics and interesting sounds, good band, good ep, except they should change their name to something more intense! On the other hand the ROCKING CLONES "Twilight Zone"/"Kidnapped" (Edible 802 E. California Urbana, Ill. 61801) ought to be gaged and kidnapped into the twilight zone, please don't buy this record!!! Last but not least is "Leichenschrei" by SPK from Sidney (Thermidor 912 Bancroft Way, Berkeley, Ca. 94710) is like Australian DAF with gregorian chant industrial sounds, just as good on 45 as it is on 33, but if you can find it!!!! Bye.... Al here, oh joy record reviews, I'm gonna start off with three great singles before I get bored they are the VIOLATORS "NY Ripper"/"My Country" (Dirt Clean POB 227, Port Murray, NJ 07865) great Sex Pistol and Clash sound, "My Country" is great!!! Two is the BEASTIE BOYS "Poliwog Stew" ep (Rat Cage 307 E. 9th St. NY 10003) that is a real thrasher and my favorite of the three, ta da SIN 34 "Die Laughing" (Spinhead 2265 Westwood Bl. #541, LA 90064) which is great thrash and slower stuff with great vocals by L.A.'s best female thrasher, Julie! Ok ok, Slash has released BONNIE HAYES "Good Clean Fun" album, but I don't know why, must be their friends, it simply a good clean funpop record that will probably do very well... OH WAIT!! Fuck shit piss, I forgot to mention in my fave singles this issue (cause I just got the little gem, is the MEATMEN!!!!!! Ha ha you know it, with "Blud Sausage" ep which surprised the shit out of me, I was expecting drone porn like the Mentors but got thrash like mad, real good Tesco, pat yourself on the, um, back! Now ca ca comes from GARY PANTER in the form of "Italian Sunglass Movie" on Index (POB 944 LA Ca 90028), good sleeve poster and art work but.... and the B-TEAM (2642 22 Av. SF Ca 94116) which is uh, what's that Pete? Oh you say it's great fantastic, ok sure.... Now for the best albums this time: MDC (R Radical 2440 16th St. Box 103, SF, Ca. 94103) which is a great punk release (ok it's hardcore if you must), Texas proves once again that, whatever, I really like the cover!! Shit, great job Stains, I mean Million Dead Cop stains.... And THIS IS BOSTON NOT LA (268 Newbury St., Boston, Ma. 02116) is a great thrash compilation with Jerry's Kids, Proletariat, Groinoids, F.U.'s, Gang Green, Decadence and the Freeze. All d rather well BUT come on "If you dance the same and dress the same" say the Freeze "it won't be long til you are the same" and from the look of the album and the sound - they are same. This is Boston COULD BE L.A.? And will be if they keep it up.... Some more, LORDS OF THE NEW CH URCH on IRS is Stiv Bators new stab at life, just real produced power pop to me, the HELEN WHEELS BAND "Post Modern Living" (POB 670 Canal St. Sta. NYC 10013) is like real produced rock band with a female singer trying to be the Pretenders, oh wow, a better girl singer pop band is the RAYONS with their "OTR"/"Love Reaction" single on GP Records which is more 60's pop than 80's new wave, it's good for what they do. Still another girl singer band (what a great

catagory, sheeeeet!) is L SEVEN (on Touch and Go's Special Forces label) that is more moody, um, it's ok they're probably good live but not quite my cup of tea. Now here is a neat record, THE SOUND OF MUSIC "Blowing Thru the Trees" (Red Lite 9200 Sunset #402, LA Ca. 90069) the cover is done on a typewriter that can type in circles some how, it's real neat to think how they did it, the music is, well Pete really likes it, real light but not too arty, check it out, I mean with a name like that.... RELIGIOUS OVERDOSE (Glass 97 Judd St., London WC1) "25 Minutes"/"Control Addicts" is real moody subtle scary at times and boring at times but this is one Pete convinced me "is not bad really". On the more arty front (if that last one wasn't "art" then....) is SAVAGE REPUBLIC (Indep. Proj. Rec. POB 66103 L.A., Ca. 90066) how used to be Africa Corps is real art, both the package and the record. A lot of work went into this and I feel guilty that the only time I play it is for background music. From What? Records (POB 49593 L.A. Ca., 90049) comes an interview album with MARC BOLAN of all people and, um, a record by BOB BELAND called "Real", yes, moving right along, new from Crass Records is CONFLICT which is of course politico punk that sounds more like US punk bands with say GBH's singer (Colin) good stuff as always from Crass, another political group, but more mid-tempo than most is THE SYSTEM with "the Warfare" ep (137 Blenheim Cres., London W11). Get both of these for sure. VOMIT VISIONS new single is well, if you like the wilder hard stuff you'll like this, it not as good as the first single tho, this one is backed by Eric Hysterie going solo with "Life" (40 Ellerslie Rd., London W11). From Autumn records (2427 N. Janssen, Chicago, IL 60614) is the new DA so "Time Will Be Kind" which is more of their melodic rock, but somehow is real interesting even tho I usually hate this stuff, I must be getting old or something - same goes for the TOLLING MIDGETS "Sea of Unrest" on Rough Trade, this is real interesting to me, I think it's because the singer has a voice that is different enough that you don't get tired of it and the music ain't that bad either, a great record for youz who just ain't quite up for the harder stuff. On the tape front is the HYPNOTICS with a great hardcore album called "In Door Friends", thrash and Pistols speed punk that really surprised me!!! SPK "The Last Attempt At Paradise" (Fresh POB 36 Lawrence Kansas 66044) which comes in a great package and is a tape of a live performance, if you like that industrial what ever sound then get this for sure. REBEL TRUTH (POB 22243 Sacramento, Ca. 95822) is alright, Some of this stuff is on Charred Remains, this has some interesting guitar work in with the thrashing speed, and that brings us to CHARRED REMAINS (c/o Noise Fanzine) which is brilliant! Includes Articles of Faith, Rebel Truth, Violent Apathy, 5051, District Tradition, Personality Crisis, Die Kreuzen, OO, Sin 34, Toxic Reasons, Void, Dogs of War, Misguided and Husker Du! Phew!!! A lot to go through, but comes with a fanzine guide so you don't get lost. This was the first I heard from a lot of these bands, and I can't saw I was not disappointed. All thrashers, some faster than others but all dripping with anger and aggression that comes across so well on the "less than perfect studio sessions" which is the best way it is. Die Kreuzen are hot as shit as are... well!!! almost everyone, if you mail order anything in your life, get this! Soon a part II will be out called "Meathouse"!!!!!!

SOUTHERN CALIFORNIA H.C.

north west O.C.

Hi and Hello again; this is your correspondent from N.W.O.C. sending you another update for May. I never thought I'd ever say it, but I miss the Nest; That's how bad things have gotten in O.C. lately, there is just nowhere for bands to play in Orange County anymore; Earlier this month Dungeon Productions & Noise for the Needy threw a benefit concert at the old Dancer's Hall location featuring The Discherds, Lest Cause, the Convicted, Electric Tombstones, American Heritage & Out of Order. Unfortunately the show got moved way out to the Ritz in Riverside, which was too far for me to drive so..... But seriously, O.C. needs a new club!!!!!! As I write this I think Dungeon Productions is defunct, but I'm not sure; Jerry Reach playing it safe with Radio City strictly New Wave; The Bruin's Den in Long Beach gives Punk Rock another chance after the Secret Hate/Modern Protest fiasco of December by having TSOL, Young Americans, Red Alert and Regional Confusion play for only \$3.00!! Definitely a bargain in these inflationary times; Everyone crawled out of the woodwork for this one, there must have been 600 or so people there; I heard some band playing Mad Society covers as I was in line, but when I got

in TSOL had already set up and were tearing into a real energetic set; I think Jack planned this as a Pre-Tour bash for the fans; Anyway a good time was had by all; Lets see some more shows at the Bruin's Den!! L.B. State's Nugget A Go Go booking some shows, but no Hardcore P.R., just Reggae, Outer Circle and James Harman Band type groups; A little farther from home, the Whiskey is starting to book more Punk shows; Middle Class and Red Cross played on May 6th, and in June and July you can expect Social Distortion, China White, & Eddie and the Subtitles on June 5th; Youth Brigade opening for the Upstarts on the 16th; Fear, 45 Grave, and Johanna Went scheduled for late June-July; Even the Country Club in the Valley is getting into the act with Fear, Social Distortion, & Aggression and TSOL, Flipper, and Mau Mau's to name just a couple of gigs in May; That pretty much sums up all the clubs happening around LA, some I didn't mention but are still around are the Ritz, Al's Bar, Cathay de Grande, Monte Carlo II, and the Sweetwater in Redondo.....

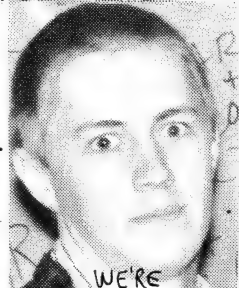
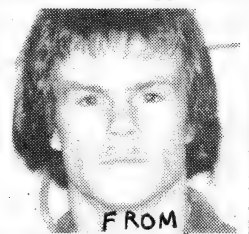


PHOTO: ED COUGER

WE'RE

VINYL/RECORDS: The Discherds have finally released their long awaited EP, "Dirty Habits" this month; Definitely one of the best releases from OC in a long time; the B.Y.C. is working on a compilation album featuring such bands Social Distortion, Youth Brigade, and the Blades; Roger Regerson working on a compilation LP to feature Circle Jerks, No Crisis, Secret Hats, and the Crowd; BemisBrain should have released the Strong Silent Types EP by summer; Another compilation out in June will be entitled "Life Is Ugly" and will feature 11 bands from the South Bay area; they are, Red Cross, Saccharine Trust, Anti, the Minutemen, the Descendants, the Urinals, Mood of Defiance, ill Will, Civil Dimay, Flabz and Zurich 1916; New Alliance is also putting out a compilation album entitled "Feeble Efforts." I guess compilations are happening!

LOCALLY: Things are pretty dismal, 99% of the Punks around here are too busy talking behind everyone's back, using and back-stabbing each other, or just trying to be the #1 Punk on the block to do anything halfway constructive, or trying to benefit the scene; Lori's has proven to be the new kickback place for local punks cuz Stuart's house too scenic, and lets face it... boring; The Hole relocates to Long Beach Blvd. and is now The Castle; Public Threat future looks shaky with Gus (Bass) losing interest in the band; Generation of Defiance has pretty much risen from PT's ashes with John on vocals, Stuart on drums, Beardman on Bass, and Stearns on guitar; They're currently practicing at Medfly's; Carnival of Sins were great on New Wave Theatre, and will be playing with Vex Pop at the Cathay soon;



FROM

The Center dead with Pigs always at Winchells; Les Al Hi New Wave/Prep school; only cool-people there are the Skinheads and Rebel Kittens; Gary singlehandedly revives the "old" Keyhole; DogFace moves into Rossmore; Victoria taking refuge at Lori's; Rory shaves off Mohawk, gets skin; Ex-Hippie Jeff Young gets Mohawk; La Coronada Deli in HG never fails for Beer Runs; Doug and Renee, FUCK OFF!!!!!!

Till next ish,
VANDAL

Other bands that I forget to mention but are still around are: Human Restraint, Soldiers of Fortune, Secret Affair, PsychoBuds, Epidemic, Bad Influence, Comintern, Red Rum, Black Star, MIA, ex-OC residents are tearing up Las Vegas with their music and live shows, check em out!! and Attack.....

PaLos VERDES

I NEVER READ ANYTHING ABOUT PALOS VERDES PUNKS IN YOUR MAG, WHICH IS PROBABLY BECAUSE THERE ARE SO FEW OF THEM. ANYWAY, I HOPE YOU PRINT THIS, BECAUSE ITS THE BEST WAY I CAN THINK OF TO SAY TO THESE P.V. PUNKS "COME OUT, COME OUT, WHEREVER YOU ARE... OLLY-OLLY-OXYEN-FREE!!" PALOS VERDES IS BORING AFTER DARK, WHEN THE SURF IS NO LONGER VISIBLE. THERE IS NO STRIP, THE FLEETWOOD IS LONG GONE, AND BURNOUT JOCK-HIPPIE-COVER-BAND PARTIES ARE THE ORDER OF THE DAY. MY FRIENDS AND I TRY TO EXPOSE THE

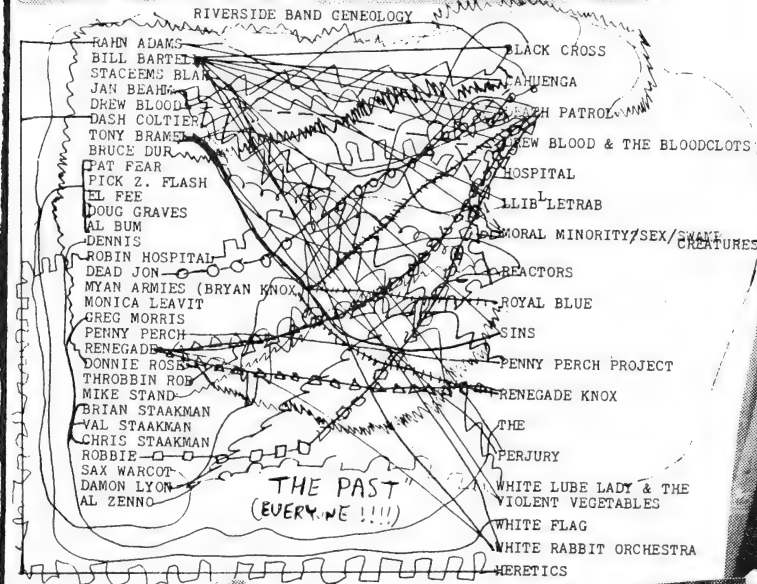
INHABITANTS OF THIS WASTELAND TO MODERN CULTURE BY PASTING FLYERS ALL OVER AND MAKING OUR CARS INTO PUNK-ROCK BILLBOARDS, BUT ITS FUTILE. OK! DOGS SHOULD BRANCH OUT BY OPENING A P.V. FRANCHISE, THEN THERE WOULD BE A PLACE TO HANG OUT, EAT SHITTY FOOD, AND "EXCHANGE IDEAS." THERE IS A REAL LACK OF BANDS AND NO PUNK ROCK PARTIES AT ALL, YET, BUT PALOS VERDES' TIME HAS COME... THERE ARE SOME EXCELLENT HARDCORE BANDS EMERGING NOW. FOREMOST IS WRONGFUL LIFE, WHO ARE FAST & FURD WITH A GREAT REDHEAD EX-HIPPIE BURNOUT WHO SINGS WITH UNEQUALLED PASSION. ALL MEMBERS OF THE DND, AND EVERYONE IN PALOS VERDES, FOR THAT MATTER, COMES FROM A BROKEN HOME; NOT FINANCIALLY DESTITUTE, BUT CULTURALLY DEPRIVED. LATELY, SAN PEDRO HAS BEEN FLOURISHING. THE "BARN" IN TORRANCE IS DEAD NOW, BUT THE "DANCING WATERS" IS ALIVE AND WELL WITH A REAL FAKE WATERFALL THAT SMELLS LIKE PIRATES OF THE CARIBBEAN AND ENHANCES HALLUCINOGENIC EXPERIENCES. THIS PLACE IS BETTER THAN ANYTHING ELSE. ITS GOT AN UPSTAIRS FULL BAR, BILLIARDS, A DISC JOCKEY, AND

EVERYTHING. SOME BANDS I'VE SEEN THERE LATELY ARE BAD RELIGION, CIRCLE JERKS, VANDALS, MINO 39, CHINA WHITE, DESCENDENTS, SECRET HATE, HATED, SA, HARBINE TRUST, CH 3, MINUTEMEN, RED CROSS, SALVATION ARMY, CRAMPS, MEAT PUPPETS, LEGAL WEAPON, LOCAL MORAL DECAY, AND THE LIST GOES ON AND ON, BUT ONE BAND I THINK IS WORTH PAYING TO SEE WHO HAVE BEEN PLAYING THERE FOR FREE IS "51ST STATE"... THESE GUYS ARE THE HOTTEST THING TO HIT THE SOUTH BAY SINCE... BLACK FLAG... I MEAN AS FAR AS HARD, FAST ROCK & ROLL GOES. I HOPE THE DANCING WATERS LASTS A LONG TIME, CUZ THEY PUT ON 2-4 GREAT SHOWS EVERY WEEK. OTHER P.V. BANDS BESIDES WRONGFUL LIFE ARE: RUBBER CHICKEN, AFTERDEATH, MORAL CRUSADERS AND MINDBLOWN YOUTH. IF ANYONE WANTS TO HAVE A PARTY WITH BANDS WHO LOVE TO PLAY FREE OF CHARGE, JUST HANG OUT AT 7-11 AND LOOK FOR A WHITE PICKUP TRUCK WITH BASS STICKERS ON THE DOORS, AND ASK THE DRIVER, HELLO, SONIA FROM THE WILSON PARK GIG, I LOVE YOU, WHERE ARE YOU? DIRECT VIOLENCE, IF ANY, AT PIGS AND BAD BOUNDERS, NOT YOUR FELLOW "COMRADES!!" PEACE, LOVE, AND STAGEDIVES,

JOHN RANSOM

riverside

by Dixie Drugs
and Alan



THE SINS

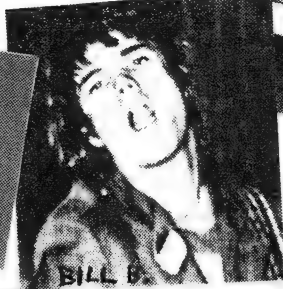
BILL
TONY
BILL
PAUL

Photo: E. LANG

BRYAN KNOX



STACEEMS



BILL B.



RAHN



RENEGADE

more o.c.

-Michele

ADOLESCENT news; Well, if you haven't heard by now, they are officially kaput. . . . Frank & Steve concentrate efforts on Teenage Love; Rick Agnew gives up music sells guitars to become serious career man; and Sparkey finds religion in rehab centre. Bits and pieces: Kenny (ex-Lost Cause) goes heavy metal while Psycho Buds goes L.A. and plays the Cafe Middle Class album out having mixed reactions. . . . Fullerton crew invade the prom; Nancy ruins her new dress and crew runs around hotel at 3 AM stealing food and dancing in parking lot. Scott M. pukes guts out in hotel toilet. Wade being called a Brent Liles clone even though he's a natural blonde. . . . Byron suspended 2 days before schools out for riding motorcycle through Troy H.S. quad. Still waiting for AGENT ORANGE to go on tour to New York. Trip being further delayed however to be financed courtesy of Posh Boy/ And who will they take as that one extra person that can go for free?!! A.O., when you decide, someone better tell Posh Boy cuz he doesn't know either. . . . A strange phenomenon has been occurring lately and its called Scott Miller gets beat up at his own shows syndrome. This time at Music Machine when the somewhat trendy ("we only slam") Valley Punks decided they didn't like the way O.C. guys danced. Full. crew hopped in the van forgetting about Scott who turned into a swell head again. TEENAGE LOVE continue on without Sparkey and play one of the best poolside parties yet. All Yorba/Fullerton locals turned out to mombo and weeny roast at the jacuzzi, B.B.Q. pit as T.L. play in the dark. George (G-MEN) holds up lighter to Greg all nite while Steve pretends to play with broken guitar. Band gets through whole set before cops show up. Lineup without Sparkey: Steve/Frank; vocals, Scott M./ Alphy; drums, Greg (G-MEN); bass. T.L. records mini video at G-MEN studios next in the work is major film featuring just about every Full. local out there. Film about (what else?) the bands love life. Speaking of the G-MEN, new fad is G-MEN t-shirts exclusive of Troy H.S. However if you don't have one now, deadline was second to last day of school- credited to Bacon Head and Teddy. Graduation happens that I could keep track of included: George, Greg, Mark,



ABOVE: GEORGE (DRUMSTICKS)
AND GREG (BACKGROUNDS)
AT PAY !!
G-MEN BASH. BELOW: FROM PAY !!

Kevin W., Kathline, J.J. . . . Last day ends with daytime Jet Set bash followed by nitetime to San Onofre. Fullerton crew invades Magic Mountain to see Blow Chow Chow. Jeri leads the pack. Drinking Barcardi in parking lot almost ends in disaster when security show up. Nancy pretends its not her car and Byron saves the Bicardi by slamming her trunk and is declared a Green Little Shit by security. M-Train/Wasted Shades happenings: Stupidhead's band Teen S.S. go big time (as in actually playing a show) with Misfits at the Ritz. -Then gig at the Ritz with Convicted, Salvation Army- heard they were great! Convicted got booted off (so what else is new) Shades people turned out in force but most forgot their glasses- - come on you guys, you're blowing your image! Best party this month goes to Rocks, G-men, Epidemic party in Yorba Linda. Lets see, Rocks played 1st -loadie cover band but well received by both Punks and loadies. Next the G-MEN got the place slammin'- 1st time in G-MEN history I actually could hear Davye Urine sing all 35 seconds worth. Fantastic party (about 200) people every where. Sissy freaks out on the loadies and hides in a corner; Epidemic get cut off by the police and never play. Thats it for this issue.

"The Decline of S.D. Civilization"

by Ratso Rizo
(R.T.J.)

As the story goes, all good things must come to an end. First being the demise of the STARWOOD and then the end of the Roach Motel (well that place sucked I know but it was the only O.C. club) and then the decline of Godzillas. But now comes the death of the Social Dist. warehouse. I used to visit that place long before any of the parties were thrown and before anyone started hanging-out there. I live just down the street from the place, and am the only punk around that area. I first seen S.D. in there old studio they shared with the Mechanics (power pop, some Iggy). Mike, Dennis were real cool and invited me to go with them to a Vex show (S.D. Ads. China V., T.S.O.L.). The first happening party I remember was the New Years eve show with a lushed S.D. Others were when the Lewd came down and the benefit bash? But then it happend S.D. got kicked-out for spray painting the walls, Mike living there, and something else which I can not recall. But the Abandoned carried on, but that wasnt for long. The whole lot of bands that played there got evicted. This town is nothing but a ghost town!

Other bands that played there... Social Distortion (great band), the Abandoned, Eddie and the Sub-titles, Regg-Legel Weapon, the Barbies (new-wave, girls-guys), the Mechanics, Devils Head, Beat-E-Os, the End, also various members of have jam sessions that included, Circle Jerks, T.S.O.L., Wasted Youth, Middle Class and others...



ABOVE LTOR: LISA, SUE, JULIE AT G-MEN, ROCKS EPIDEMIC PARTY. BELOW: DANCING AT THE PRUM (SCAM?).



T.S.O.L. NEWS: JACK GET A SEX CHANGE - THE BAND LIKE IT!

MAXIMUM ROCK'N'ROLL

RECORD RELEASE PARTY IN SAN FRANCISCO WILL LAST FOR 24 HOURS WITH 47 BANDS PLAYING. IT WILL HAPPEN AT THE "ON BROADWAY" (435 BROADWAY-398-0800) ON AUGUST 13 TO THE 14th. DON'T WORRY YOU CAN GO IN AND OUT AND IT COSTS ONLY \$9 FOR BOTH DAYS. WOW. THE ALBUM FEATURES ALL THOSE BANDS. IT'S CALLED "NOT SO QUIET ON THE WEST FRONT"

OK - WASTED YOUTH DID NOT TORCH A V.W. AT THE WHISKY. BUT CHET DID KICK IN A WINDOW AND HE WENT TO JAIL FOR IT. DANNY WATCHED.

YOU'VE HEARD BY NOW - THE BAD BRAINS WILL CHANGE THEIR NAME TO ZION TRAIN AND PLAY ALL REGGAE - BUT NOW I HEAR THE BAD BRAINS ARE GONNA PLAY OUT HERE AGAIN?

AGENT ORANGE FINALLY GOT OFF ON THEIR 1ST CROSS COUNTRY TOUR. GOING WELL SO FAR.

ROBO HAS BEEN TERRORIZING THE TOWN IN HIS SHORT PANTS. LAST SEEN SLAMMING TO "X" AT THE SURPRISE WHISKY GIG. NO BANDS YET.

SACCHARINE TRUST MAY NEED A DRUMMER IF ROB DECIDES TO QUIT TO GO TO COLLEGE.

DECENDENTS WILL BE OUT OF A SINGER COME FALL WHEN MILD GOES TO SAN DIEGO TO BECOME A PHYSICISIST. CAN ROBOSING?

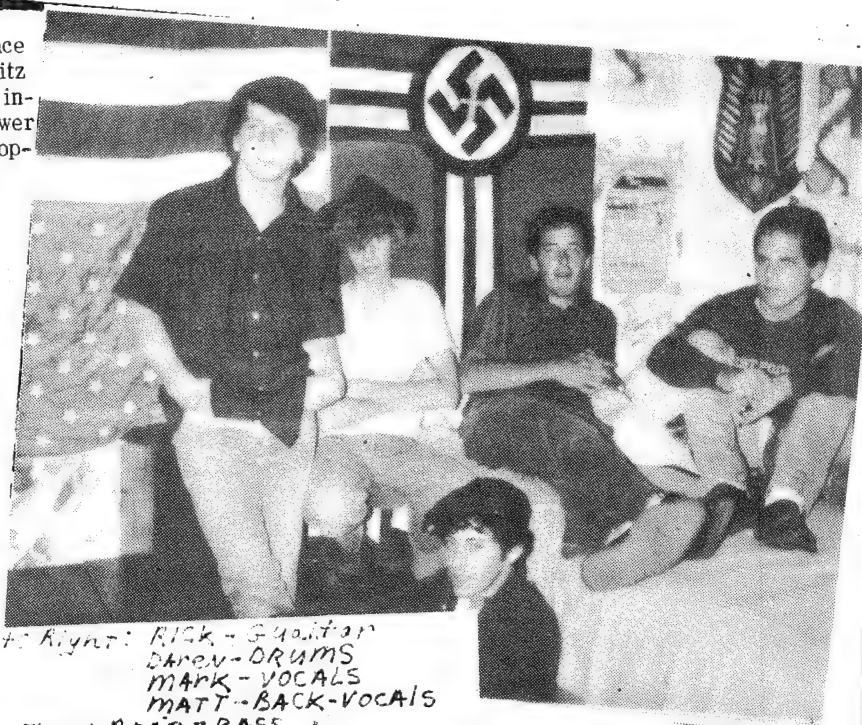
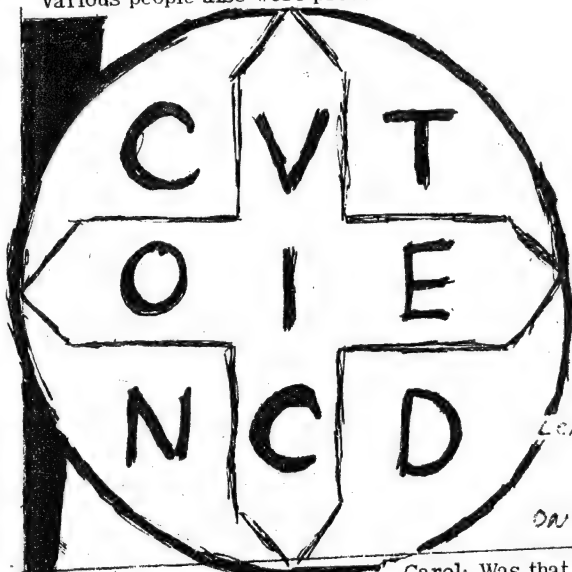
SNICKERS OF THE STAINS GOT A MOHAWK!

JEFF MAY RE-JOIN WASTED YOUTH AND JAY WILL GO BACK TO SIMPLY BEING IN BAD RELIGION.

THE NEXT FLIPSIDE WILL BE A SPECIAL ALL CARTOON/DRAWING ISSUE FEATURING AMERICAS BEST PUNK ARTISTS LIKE PETTIBON, TOMASELLI, MARK RUDE, SHAWN KERRY, PUSHEAD. IT SHOULD BE GOOD AND BE OUT REAL SOON!!

JxFxAx, T.S.O.L., BIG BOY AMONG OTHERS ALL SEEN HANGING OUT AT WHITTIER'S SKATE CITY. SKATING WILL HAPPEN THIS SUMMER!

The Convicted were interviewed twice, once in the girls bathroom after their performance at the Ritz and the second at the band member Rick's house. This interview is a combination of the two. The reason there were two is because in between the time, one member dropped out. They were interviewed by Carol and LeSa and various people also were present.



Left to Right: RICK - GUITAR
DARREN - DRUMS
MARK - VOCALS
MATT - BACK-VOCALS
ON the Floor: BRAD - BASS

Carol: What makes you different from other bands in this area?

Rick: We have a Jewish bass player, an anti-everything singer.

Mark: Not anti everything.

Rick: He just doesn't anyone.

Brad: And a Marine, jar head guitar player.

Rick: I'm as far from a jar head as you can get.

Carol: What's this about the Marines?

Mark: His dad's a Marine, a drill sergeant.

Carol: Where you born overseas?

Rick: He's always gone.

Carol: Well that's good isn't it?

Mark: Yeah, other wise we wouldnt be able to practise.

LeSa: Who writes most of your music?

Brad: Most of the new songs are made up by Mark.

Carol: Are there any songs you've had trouble with, or are particularly proud of?

Mark: Yeah, I think our best songs is, "Devil--the Master."

Carol: Why is that?

Mark: I don't know, it just sounds the best.

Carol: What happened to your other drummer.

Rick: He was known as the shoppin bag man.

Mark: And he caused too many band squabbles.

Carol: Was that your decision or his?

Rick: It was definitely not his.

Carol: So are you happy with you new drummer?

Mark: Yes, very much.

LeSa: What happened to you in 'Out of Order'?

Darren: We were just playing and I guess I just wasn't skinhead enough. Then one time I saw a flyer with 'Out of Order' playing so I just figured I was kicked out of the band.

LeSa: Where are you from?

Darren: El Toro.

Carol: Who painted your finger nails black?

Darren: I did.

Carol: Is that your trade mark?

Darren: No, it's just like Dave Vanian.

Mark: He's a devoted Dave follower.

Eric: Do any of your lyrics describe how you feel about things, like that, Reaganomics song?

Brad: Rick just started to play the music and we joined in, and Mark just sang what was on his mind.

Carol: Are any of you registered voters?

All at different times: Yeah, Democrat, Republican, Independent.

Brad: Jewish.

Eric: So what about the song, "Devil the Master"?

Rick: About what happens to you after you die.

Mark: No, it's about making a deal with the devil to keep you alive forever.

LeSa: Lets hear the Lyrics.

Mark: You sold your soul, It's your first mistake, As you approach the devil waits, He's at the hide out, the fire-ry gates, You're now the devil's, as he awaits, Hush now baby, don't you cry, The devil's the one you know that died, The deal you made is made to erase, Show the contract that you have signed, Look at the blood on the dotted line, The devil's the master, he won't send, There's no turning back, the begins, Life is so good you thought it'd never end, Now your sentencing just begins.

LeSa: Do you think your band is secure with it's members now?

Mark: Yes

Carol: I guess you leave it open ended.

Mark: We also have a back up singer occasionally.

Carol: Who's that?

Mark: That little kid back there, Matt.

Carol: Why don't you like America?

Brad: We do but there's so many fusk'n laws that are for stupid little things. The cops will find them. If they want to hassle you they'll find some thing. That's why we

're Convicted.

Carol: Do you have any ambitions, or do you plan to do this for the rest of your unnatural lives?

Mark: We want to get a record out.

Brad: We just want to have fun, if people like us, that's good. If they don't that's their problem. You can't please everybody.

(Conversation goes onto politics, religion and God - knows.) (It would have been interesting to hear what they had to say-Hud)

Darren: Brad: We want to thank Steve and Lost Cause.

MORE JOKES

1. What's this?

2. What's the world?

3. How many punks can you put in a empty club?

4. How do you get a lot of it? Motley crew to sit on a bar stool.

4. Turn it over. (Joke)

3. One after that it's not empty!

3. One after that it's w/a peace missing.

2. A jig-saw puzzle

Door

1. A soldier and a dog going through a

ANSWER:

POWERTRIP IS A NEW LOCAL BAND THAT PROBABLY VERY FEW OF YOU HAVE HEARD OF, UNLESS YOU WERE FORTUNATE ENOUGH TO CATCH THEM ON NEW WAVE THEATRE. POWERTRIP IS BASED AROUND THE SONGWRITING OF JEFF DAHL, BACKED BY ED DANKE ON GUITAR, JOHN BLISS ON DRUMS, AND ZAP ON BASS. JEFF DAHL HAS ALSO BEEN IN SEVERAL OTHER BANDS MOST NOTABLY VORPOP AND THE ANGRY SAMOANS, AND HIS WILD, SELF-DESTRUCTIVE PERFORMANCES HAVE RESULTED IN A SHATTERED TAILBONE, FOUR BROKEN RIBS, A BROKEN WRIST, BROKEN TOES, CHIPPED TEETH, A BROKEN NOSE THREE TIMES OVER, TORN LIGAMENTS, AND ONE TIME JEFF EVEN BIT OFF THE TIP OF HIS TONGUE. POWERTRIP DRUMMER JOHN BLISS WAS ALSO PRESENT DURING THIS INTERVIEW. FLIPSIDE: HOW MANY BANDS HAVE YOU BEEN INVOLVED WITH?

JEFF DAHL: I GOT TO LA IN 1977, I JUST JAMMED AT THE MASQUE WITH DIM (NUMBER) FROM FUNKO, AND BASICALLY JUST JAMMED AROUND WITH VARIOUS PEOPLE, LIKE THE GUYS IN THE CONTROLLERS. I WASN'T REALLY IN ANY BANDS THEN THE FIRST BAND I JOINED WAS VORPOP IN 1979. WE DID OUR FIRST GIG AT KING'S PALACE. THE BAND HADN'T REHEARSED TOGETHER BEFORE THAT, WE JUST WENT IN AND DID IT, AND IT JUST SHOWBOLED FROM THERE. WE NEVER WENT OUT AND TRIED TO GET A GIG OR PROMOTE OURSELVES. WE'VE NEVER DONE AN INTERVIEW, WE JUST GO OUT AND PLAY A GIG ONCE IN AWHILE WHEN PEOPLE CALL US WANTING US TO PLAY.

FLIPSIDE: VORPOP IS PRETTY NOTORIOUS FOR LIVE SHOWS. J.D.: WE ALWAYS GET A STRONG REACTION. PEOPLE EITHER LOVE US OR HATE US. SOME PEOPLE COMPLETELY HATE OUR GITS, LIKE THE WALL OF VORPOP SHOW (WITH VORPOP OPENING TO A NEW WAVE, COLLEGE STUDENT AUDIENCE EXPECTING DEVS), PEOPLE IN THE AUDIENCE WERE YELLING THAT THEY WERE GOING TO KILL US. THE WHISKY STOPPED US TWENTY MINUTES INTO THE SET, THEY WERE AFRAID WE WERE GOING TO START A RIOT. OUTRAGEOUS COSTUMES.

J.D.: NOTHING'S PLANNED TROUGH. WE JUST GET TOGETHER BEFORE THE GIG, AND GET AS MUCH ALCOHOL AND OTHER SUBSTANCES AS POSSIBLE AND THEN WHAT HAPPENS HAPPENS. NOTHING'S DONE CONSCIOUSLY.

FS: VORPOP ISN'T THE ONLY NOTORIOUS BAND YOU'VE BEEN IN.

J.D.: I JOINED THE ANGRY SAMOANS (AS LEAD SINGER), BUT WE WERE BANNED FROM JUST ABOUT EVERY CLUB. I THINK THE SAMOANS ARE BASICALLY ONE OF THE BEST ROCK 'N ROLL BANDS AROUND, THEY'RE JUST MISUNDERSTOOD. LIKE THE RODNEY DEAL,

THAT JUST STARTED OUT AS A JOKE, BUT IT GOT US BANNED FROM EVERY CLUB. WE HAD TO GO TO SAN FRANCISCO OR NEW YORK TO PLAY.

FS: WHY DID YOU LEAVE THE BAND? J.D.: IT WAS KIND OF MUTUAL. THE SAMOANS JUST DOING THE SAME SONGS THEY'VE BEEN DOING FOR THREE OR FOUR YEARS. I WANTED TO MOVE ON AND DO NEW THINGS, SO AFTER WE GOT BACK FROM NEW YORK, I STOPPED GOING TO REHEARSALS. AFTER THAT I DUMPED BASS FOR THE MENTORS, FOR AWHILE, HELPING THEM OUT A BIT. I NEVER REALLY JOINED, JUST FILLED IN.

FS: THAT BRINGS US TO POWERTRIP.

J.D.: I'M STILL IN VORPOP, AND POWERTRIP IS MY NEW BAND.

FS: WHAT ARE YOUR PLANS FOR POWERTRIP?

J.D.: WE HAVE A PRETTY ARROGANT ATTITUDE. WE HAVE NO DESIRE TO PLAY LITTLE SHIT CLUBS THAT DON'T PAY, AND TREAT YOU LIKE SHIT. MOST OF THESE PLACES DON'T EVEN GIVE YOU A DISCOUNT ON BEER. I HAVE NO DESIRE TO PLAY THOSE PLACES. RIGHT NOW WE'RE WORKING WITH JAN BALLARD. WE WANT TO PLAY, BUT WE WANT TO DEAL WITH PROFESSIONALS, HAVING SOUNDCHECKS AND DECENT P.A. SYSTEMS. I FIGURE WE'RE PROFESSIONALS AND WANT TO DEAL WITH PROFESSIONALS.

FS: WHAT IS JAN BALLARD DOING FOR YOU?

J.D.: SHE'S GOING TO SET UP A SHOWCASE FOR US, AND BASICALLY JUST GET US DECENT GIGS, LIKE THE WHISKY OR THE ROCKY, PLACES THAT WOULD TREAT YOU AS A HUMAN BEING. WE'LL PROBABLY ALSO BE GOING OUT OF TOWN, SAN FRANCISCO AND PHOENIX DEFINITELY. MAYBE TOWARDS THE END OF THE SUMMER. NEW YORK. MOST OF OUR CURRENT PLANS CENTER AROUND RECORDING. I'VE GOT A SOLO SINGLE COMING OUT WHICH IS ACTUALLY A TEASER FOR THE (POWERTRIP) ALBUM. AS SOON AS THAT'S OUT WE'LL START RECORDING THE ALBUM. IT'S NOT LIKE WE HAVE LOTS OF MONEY OR ANYTHING. WE JUST HAVE PEOPLE WHO BELIEVE IN US, LIKE MYSTIC SOUND. REGARDING STUDIOS WHO GAVE US FREE RECORDING TIME BECAUSE THEY THINK WE'VE GOT SOMETHING. WE HAVE COMMERCIAL POTENTIAL. I HATE TO PUT IT THAT WAY, BUT I GUESS THAT'S WHAT IT COMES DOWN TO. PEOPLE BELIEVE IN US, JAN BALLARD'S WILLING TO BUST HER ASS FOR US. WE'RE DOING THINGS SLOWLY RIGHT NOW, TO GET THEM DONE CORRECTLY.

FS: WHO ELSE IS IN THE BAND?

J.D.: WE'VE GOT JOHN BLISS (ON DRUMS) WHO USED TO BE IN THE MARINA SWINGERS, ZAP FROM THE SHADOW MINSTRELS ON BASS, ED (DANKE), WHO WAS IN WORM MUNCH IS KIND OF PRE-BLACK FLAG WITH CHUCK DUKOWSKI IN IT, ON GUITAR, AND WE HAVE TWO GIRL BACK-UP SINGERS CATHERINE AND KATHY, AND YOU'VE TRUENLY SINGING. OUR MUSIC HAS A DEFINITE METALLIC EDGE TO IT, BUT THE PEOPLE IN THIS BAND ALL COME FROM VARIOUS BACKGROUNDS, LIKE THE MARINA SWINGERS ARE A SELF-PROCLAIMED LOUNGE BAND, RIGHT?

JOHN BLISS: ESOTERIC, WEIRD STUFF.

J.D.: ZAP IS PLAYING IN THE SHADOW MINSTRELS WHICH IS KIND OF ARTS AND ME, I'M TOTALLY INTO HEAVY METAL. THE BAND INFLUENCES ARE THE STOOGES, DEAD BOYS, MC5, BLUE CHEER DEFINITELY, A BIG DOSE OF BLUE CHEER, MOTORHEAD FOR SURE.

FS: OVERALL A PRETTY RAW SOUND?

J.D.: VERY METALLIC, REAL LOUD, LOUD FAST HEAVY METAL WITH MY DEMENTED LYRICS. I DON'T EVEN KNOW WHAT I MEAN MOST OF THE TIME.



JEFF DAHL'S POWERTRIP
WITH RAY NELSON by ED COLVER

FS: WHY DO YOU HATE NEW YORK GIRLS?

J.D.: I DON'T. THE SONG "NEW YORK GIRLS" HAS DEROGATORY LYRICS, BUT THERE'S PRETTY MUCH HUMOROUS. IT JUST MAKES FUN OF THE FEUD BETWEEN NEW YORK AND LA. NOT REALLY A FEUD, BUT NEW YORK BANDS THINK THEY'RE SO BITCHIN AND LA BANDS THINK THEY'RE SO BITCHIN, WHEREAS EVERYONE SUXES SO FUCK 'EM. IT WASN'T REALLY ANYTHING CONSCIOUS. NOTHING HEAVY.

FS: WHAT ARE YOUR OTHER SONGS ABOUT?

J.D.: I DON'T CONSCIOUSLY DO THIS, BUT A LOT OF MY LYRICS ARE FILLED WITH INNUEENDOS, DOUBLE MEANINGS, AND THINGS BESIDES THE OBVIOUS. NOTHING AS BLATANT AS "NEW YORK GIRLS" WHICH IS REALLY KIND OF A JOKE. I DOUBT IF THAT WILL EVER BE ON THE ALBUM. IT'LL PROBABLY BE THE B-SIDE OF A SINGLE, EVEN THOUGH IT'S A REALLY STRONG SONG. I'D LIKE TO KEEP IT UNDERGROUND. MOST OF MY OTHER LYRICS ARE PSYCHOTIC SHIT, "PERMANENT DAMAGE". THAT WAS THE ONLY SONG OF MINE THE SAMOANS WOULD DO. IT'S JUST PSYCHOTIC RAMBLINGS ABOUT DAMAGING YOURSELF, LIKE CUTTING YOURSELF UP WITH RAZORBLADES AND CIGARETTE BURNS.

FS: SELF DESTRUCTION?

J.D.: YEAH, "DAMAGE ME AND DAMAGE YOU, I CAN DAMAGE, DAMAGE TIME LET'S HAVE A BALL, DAMAGE ONE AND DAMAGE ALL."

FS: DOES THE BAND'S FUTURE LOOK PROMISING?

J.D.: AT THIS POINT, YEAH IT DOES. AS LONG AS WE DON'T GET DESPERATE FOR GIGS. RIGHT NOW I DON'T GIVE A SHIT ABOUT PLAYING LIVE. I'D RATHER PLAY PARTIES THAN LITTLE SHIT CLUBS. ONE THING ABOUT OUR MUSIC IS THAT WE'RE NOT RESTRICTING OURSELVES TO ANY ONE PARTICULAR STYLE. THAT DOESN'T MEAN WE'RE PLAYING A BUNCH OF DIFFERENT SHIT, BASICALLY WE PLAY LOUD FAST HEAVY METAL WITH NO SET FORMULA.

I DON'T EVEN KNOW HOW TO WRITE SONGS. I JUST COME UP WITH A LOT OF WEIRD RIFFS AND PUT LYRICS TO THEM.

FS: IS THIS BAND THE RESULT OF YOUR SOLO STUFF?

J.D.: I PUT OUT A SOLO SINGLE IN 1976, BEFORE THE RAMONES PUT OUT A RECORD, AND IT GOT COMPARED FAVORABLY TO THE STOOGES AND THE VELVETS (UNDERGROUND), AND I WAS ON A BEST OF WASHINGTON DC PUNK COMPILATION ALBUM IN 1978-79. WE'RE NOT DOING ANY OF THAT MATERIAL NOW, BUT I CAN SEE A RELATIONSHIP BETWEEN THAT AND WHAT WE'RE DOING NOW. I'VE BEEN LISTENING TO BLUE CHEER AND THE STOOGES SINCE AROUND 1969, SO I DIDN'T LEARN HOW TO PLAY ROCK 'N ROLL FROM SID Vicious AND THE SEX PISTOLS. THAT'S NOT WHERE I STARTED. I STARTED WITH THE STOOGES AND MC5. EVERYONE I KNEW WHEN I WAS GROWING UP IN HAWAII WAS INTO JAMES TAYLOR OR JONI MITCHELL. THEY THOUGHT ELTON JOHN AND STEELY DAN WERE THE HOTTEST, WHILE I WAS LISTENING TO THE STOOGES SINGING "NOW I WANNA BE YOUR DOG" EVERYONE THOUGHT I WAS SICK. THERE'S A GOOD DOSE OF NEW YORK DOLLS RUNNING IN MY VEINS ALSO.

FS: WHAT DID YOU DO BEFORE MOVING TO LA?

J.D.: I GOT KICKED OUT OF THE HOUSE WHEN I WAS 15, AND LIVED ON THE BEACH WHILE I FINISHED HIGH SCHOOL. THEN I JOINED THE ARMY AND WAS IN VIETNAM BEFORE THAT BECAME A CALAMITY, AND WAS STATIONED AT THE PE TACON HELIPORT AS AN AIR TRAFFIC CONTROLLER FOR THREE YEARS (DURING HIS SOLO SINGLE DURING THIS TIME); THEN I GOT OUT OF THE ARMY AND WENT BACK TO HAWAII FOR A YEAR AND CAME TO LA. THAT'S MY HISTORY IN A NUTSHELL. I NEVER PLAYED IN ANY BANDS THOUGH. I PLAYED DRUMS WHEN I WAS A KID, BUT I WASN'T VERY GOOD.

FS: WHEN DID YOU START PLAYING GUITAR?

J.D.: ABOUT 1976. I TAUGHT MYSELF A FEW POWERCHORDS AND DID SOME (RECORDING) SESSIONS. THEN WHEN I GOT OUT OF THE ARMY, SOMEONE HEARD IT IN THE STUDIO AND CALLED ME IN HAWAII ASKING IF THEY COULD RELEASE IT AS A SINGLE. SO THEY PUT THAT OUT AND IT SOLD ABOUT FIVE OR SIX THOUSAND COPIES.

FS: ON A SMALL LABEL?

J.D.: THERE WAS A BAND CALLED WHITE BOY AND IT WAS THEIR LABEL. THIS WAS WASHINGTON DC. BEFORE SOA OR MINOR THREAT. THE ONLY BANDS THERE WERE THE RAZZ OVERKILL (NOT THE LA OVERKILL), THE SLEAZY BOYS, WHITE BOY, AND ME. THOSE WERE THE ONLY UNDERGROUND BANDS AROUND. I NEVER GOT ANY MONEY FOR IT, AND RAUGH TRADE RE-RELEASED IT, AND IT BECAME SORT OF A CULT ITEM IN EUROPE.

FS: DID YOU PLAY ALL THE INSTRUMENTS?

J.D.: YEAH, ALL THE INSTRUMENTS: GUITAR, BASS, DRUMS, VIOLIN, AND PIANO.

THE ONLY THING I'M INTO IS. SPEED, BEER, ROCK 'N ROLL, AND YOUNG GIRLS.

I DIDN'T KNOW HOW TO PLAY ANY OF THEM. IT WAS TWO WEEKS AFTER I STARTED PLAYING GUITAR. IT'S NOT BAD REALLY.

FS: DID YOU DO THE SAME THING ON YOUR NEW RECORD?

JD: I PLAYED EVERYTHING EXCEPT FOR DRUMS, WHICH DON BOLLES WHO ARE IN POWERTRIP. I HAD TWO GIRL BACKUP SINGERS, THE SAME TWO WHO ARE IN POWERTRIP. I WANNA DO SOMETHING DIFFERENT NOT JUST FOR THE SAKE OF DOING SOMETHING DIFFERENT. BUT I THINK SOME GIRL BACKUP VOCALS ARE KIND OF BITCHEN. THE CONTRAST BETWEEN THE RAUNCHY MUSIC AND HAVING THESE SWEET, ANGELIC VOCALS GOING IN AND OUT OF IT. IT'S A BITCHEN CONTRAST. THEY SING ON ABOUT HALF OF THE SONGS IN THE SET, WHERE DOING NOW. I DON'T REALLY KNOW WHERE POWERTRIP FITS IN, WHETHER ITS WITH HEAVY METAL PEOPLE, OR PUNKS. RICK (VAN SATAN) WANTS TO BOOK US AT THE WHISKY, BUT WE CAN'T FIGURE OUT WHAT KIND OF BILL WE SHOULD BE ON. I CAN'T HONESTLY THINK OF ONE BAND THAT WED BE GOOD WITH, EXCEPT FOR GIRLSCHOOL OR MOTORHEAD. I THINK WED GO OVER GOOD WITH MOTLEY CRUE. EVEN THOUGH WERE NOTHING LIKE THEM. WERE MORE LIKE EARLY STOOGE'S ON SPEED.

FS: DO YOU THINK YOU CAN BE LIKE MOTORHEAD, DENNING HEAVY METAL AND PUNK FANS?

JD: YEAH, AND WITH THE RECORD DEFINITELY. WE'VE GOT SONGS THAT COULD BE CONSIDERED PUNK, ITS LIKE AN EXTENSION OF WHAT I WAS DOING IN THE ANGRY SANGARS. ITS LOUD, FAST ROCK 'N ROLL. WE HAVE SOME REALLY SHORT SONGS, LIKE "HAVE A NICE DAY" IS TWENTY SECONDS LONG. THEN WE HAVE "LIVING LIKE A DOG" WHICH IS OVER FOUR MINUTES LONG AND ITS SLOWER BUT IT HAS REAL HONEST-TO-GOD HOOKS IN IT. AND WE ALSO HAVE NICE ANGELIC GIRL VOCALS THAT ADD A LOT OF HARMONY, AND EVERYONE IN THE BANDS KNOWS THEIR INSTRUMENTS OVER UNDER SIDEWAYS AND DOWN, OF COURSE I CAN'T SING WORTH SHIT.

FS: BUT IT'S YOUR BAND, RIGHT?

JD: YEAH I PAY FOR THE REHEARSALS.

FS: YOU ALSO PUT OUT A FANZINE.

JD: YEAH, NOONE WAS SUPPOSED TO KNOW WHO PUT THAT (CREATURES OF A DISTURBING NATURE) OUT, BUT EVERYONE DOES. NEXT ISSUE WILL BE MORE HEAVY METAL ORIENTED. FEATURES ON MOTORHEAD AND GIRLSCHOOL. I'VE GOT AN INTERVIEW WITH SIN 34 AND I'M PRINTING AN OLD BLUE COVER INTERVIEW. I'M NOT WRITING ABOUT ANYTHING I DON'T LIKE. I FIGURE WHY SHOULD I GIVE PRESS TO ANYTHING I HATE. I'M NOT WRITING ABOUT POLITICS EITHER. POLITICS ARE A PERSONAL THING AND THERE ARE ENOUGH AMATEUR POLITICIANS RUNNING AROUND WRITING POLITICAL LYRICS AND THEY AREN'T EVEN OLD ENOUGH TO VOTE AND DON'T KNOW WHAT

THE FUCK THEY'RE TALKING ABOUT. THEY JUST CONFUSE OTHER KIDS.

FS: HOW DID YOU GET INVOLVED WITH MYSTIC SOUND STUDIOS?

JD: I MET DOUG MOODY AND HE WANTED VOXPOP FOR HIS EIGHTH OR TENTH VOLUME LA COMPILATION. SO WE WENT INTO THE STUDIO AND DID OUR SONGS AND DOUG CAME IN AND SAID WHY DON'T YOU DO A COUPLE MORE SONGS AND THERE WAS THE RECORD (THE BAND, THE MYTH, THE VOLUME) ON MYSTIC (GOLDAR RECORDS). SINCE THEN DOUG LIKED WHAT I WAS DOING AND GAVE ME RECORDING TIME FOR MY SOLO SINGLE.

FS: THE VOXPOP RECORD WAS PRETTY CONTROVERSIAL WASN'T IT?

JD: OH YEAH, YOU DID THE COVER. IT WAS RECORDED COMPLETELY LIVE EXCEPT FOR THE VOCALS. THEY WERE OVERDUBBED. ONE TAKE OF EACH SONG. WHEN PAUL AND I MIXED IT, WE OVERPRODUCED IT ON PURPOSE, AS ANTI-VOXPOP AS POSSIBLE. THAT'S OUR CRUDDY SENSE OF HUMOUR, LIKE THE COVER. WHEN WE WERE MASTERING IT, MIKE SHEPPARD SAID WHY DON'T WE USE THAT PICTURE FOR THE COVER, AND PAUL AND MARY, WHO WERE BOTH PISSED AT DON AT THE TIME, SAID YEAH LET'S USE IT. ITS REALLY FUNNY. WE DIDN'T ADMIT HIM TO THE MIXING SESSION CAUSE HE'S REALLY TERRIBLE IN THE STUDIO. "OH, TURN UP MY GUITAR! MY GUITAR'S GOTTA BE LOUDER THAN EVERYTHING!" SO PAUL AND I MIXED IT. WE GOT EXACTLY THE SOUND WE WANTED, AND IT SOLD REALLY WELL. MIKE SHEPPARD KNOWS THE EXACT FIGURES. MIKE SHEPPARD IS THE "MANAGER, WOULD-BE MOGUL" OF THE "VOXPOP-45 GRAVE-JEFF DAWK EXPERIENCE."

FS: HE ALSO PUT OUT THE FIRST VOXPOP SINGLE DIDN'T HE?

JD: THAT WAS A REALLY EXCELLENT SINGLE. MORE OF WHAT VOXPOP SOUNDS LIKE. THERE WERE ONLY 1000 COPIES PRESSED, AND ACTUALLY ONLY TOO WERE SOLD, AND DAVE GIBSON OF KOKIE RECORDS EITHER BOUGHT OR TOLE 300 COPIES FROM THE PRESSING PLANT. I DON'T KNOW HOW HE GOT THOSE, BUT HE'S BEEN SELLING THEM AT THE SWAP MEET. MIKE SHEPPARD'S THREATENING LEGAL ACTION TO TRY TO GET THEM BACK.

FS: HAVE YOU THOUGHT ABOUT DOING A VOXPOP TOUR?

JD: WITH VOXPOP, WE'VE REHEARSED MAYBE TWICE IN OUR 3 1/2 YEARS OF EXISTANCE. WE HAVE SIX OR SEVEN PEOPLE IN THE BAND, SOMETIMES TEN OR TWENTY, AND WE CAN'T GET OURSELVES TO AGREE. ON ANYTHING. CAN'T MOTIVATE OURSELVES TO DO ANYTHING. ITS THE EPITOME OF ANARCHY. LIKE ALISTER CROMLEY "DO WHAT THOU WILT". ALL THESE DRUGGED-OUT, SCATTERBROWED PEOPLE RUNNING AMOK. LIKE THE THROBBING GRISTLE SHOW. THAT WAS A TOTAL JOKE. A CERTAIN INDIVIDUAL SHOWED UP HAVING JUST DONE A MASSIVE AMOUNT OF VERY NAUGHTY DRUGS AND WAS VOMITING ONSTAGE. WE DIDN'T DO A SOMNOHECK AND THAT PERSON SHOWED UP TEN MINUTES BEFORE WE WERE TO GO ON. THROBBING GRISTLE LOVED US. GENESIS P-ORRIDGE RUMS UP AND GRABBED ME WHILE WE WERE PLAYING, AND TRIED TO FRENCH ME. I PUSHED HIM AWAY SO HE WENT OVER TO DON AND STUCK HIS TONGUE DOWN DON'S THROAT, JUST AFTER DON HAD BEEN VOMITING ONSTAGE. I NEVER DO THOSE THINGS, OF COURSE.

FS: OH, OF COURSE NOT.

JD: YEAH, I'M A PROFESSIONAL. FUCK IT ALL. THE ONLY THING I'M INTO IS SPEED, BEER, ROCK 'N ROLL, AND YOUNG GIRLS. AS FAR AS I'M CONCERNED THOSE ARE THE ONLY FOUR THINGS WORTH ANYTHING. FUCK EVERYTHING ELSE.

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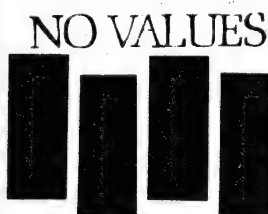
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BATTALION OF SAINTS were interviewed by Al, Hud and Helen on June 11 at Contempo Hall. This was their first gig as the B of S in L.A. History: George and Chris were originally in a San Diego punk band called the Nutrons. The Nutrons played many gigs in the San Diego area (and one in L.A. with the D.K.'s) and acquired a small following.

Among the followers was Mark Rude. After playing for some time (first gig May 1980) they went thru a big personal change, and a change in attitude. Because clubs were scared to book the Nutrons, because other bands had names similar to theirs (Nutrenos etc...) and because of the personal/attitude change they got a new name - one they found in the Readers Digest, one that seemed to fit that was the Battalion of Saints. They released an ep. in early 1982 that Mark Rude (now manager) did the art work for and will have songs on the upcoming BYO compilation lp. The band consists of George on vocals, Dennis on bass, Chris on guitar and Ted on drums.

Helen: Did you drag all your fans up here from San Diego for the show tonight?
George: We tried to, the ones with gas money.

Chris: There's a dozen more people we left in San Diego.

George: But a lot more came along than I thought would. They complain "Oh it's such a long drive".

Helen: Do you have an image that as B of S you want to...

Dennis: Speaking for everybody, for all the punks for all the hard core people, we're all the B of S and we're speaking for a whole mass of people in a way, interrelating with the culture...

George: We're not trying to copy anybody else in music or lyrics or songs.

Al: You dwell a lot in anti-war songs, at least on the ep, were any of you in the service?

Chris: NO. When you look at it with Reagan and all this war bullshit going on, everybody is war hungry...

George: Like the Middle East countries have nothing else to do. They grow up and go "Well we're a teenager now, let's let's kill somebody, let's go fight some holy war".

Dennis: There's two wars going on right now, two hot spots, what's gonna be next?

George: We're concerned about tomorrow. We're not laid back saying live day by day, we're worried about the future and we want to make a change.

Al: Is this a unique attitude for San Diego?

George: We're different from a lot of the punks in S.D. but

a lot of them also believe in what we're saying and follow us and it's not like just "let's go have a couple of beers & have a good time" it's not that way. You can't be something you're not, it doesn't work that way.

Ted: We're totally committed, we did all the work on the record, did all the promo and everything. We all have jobs... (talk goes on to how difficult it is to work and try to do this, especially if you get gigs, take time off work and the gigs are cancelled. Like what happened to them in L.A., and Phoenix and the lack of money guarantees in S.F.)

Jordan (from W.G.P.): I've got a question - how come you drink wine instead of beer.

Mark: I'm the only one who drinks wine because I've been a wino for 15 years, they drink beer!

Jordan: How come you have a New York accent?

Chris: Cuz that's where I'm from....

Mark: I'm from the fucking Bronx!!!

Jordan: You're all from N.Y. All: No!!!

Jordan: One more question, why did you put the poster in with the record, why so glamorous?????

Mark: The poster is free so you shouldn't bitch about it.

Chris: We give people a nice package, we don't want to rip anyone out with just a white sleeve.

Jordan: How much does it cost in stores????

Al: Later Jordan!

Mark: Come over here we'll talk business (great mgr.).

Al: Chris, you play guitar like you've been playing a long time with some heavy metal influences....

Chris: I'll admit I have a h.m. feel, but I don't think I dwell on it,

I just use it as a little flavoring mixed in with the music. A lot of things get monotonous, it's nice to have some ear piercing notes that make your ears bleed stuck in there, I'm not talking about 15 minute solos.... I've been playing I'd guess 6 years.... it's not solos it's more filler that turns peoples heads, but it's spontaneous.

Al: On the ep you took a picture in a cemetery and the cover has skulls on it....

George: Well we like that and all and Mark does all our artwork and we told him he has artistic freedom.

Helen: What about the logo?

George: It's like an offshoot of some.... we got it from some Christian book of signs that should be banned. Mark re-worked the sign into - like the B of S, the Bat. We like it. Basically like Battalion is a band and we're standing there (on the ep) as skeletons with skulls and shit because like if there was a war that's what we'd be, a pile of skeletons. You're not gonna have time to take a shit... but no horror business here thank you.

Chris: We just like to complain...



BATTALION
OF SAINTS



Al: But not for the sake of complaining.

Chris: No, we complain for the sake of change, for the sake of waking people up going "Look! Things are fucked!". Get people aware of what's wrong.

Ted: Our songs are also about like the glorification of killers thru the media not only war and....(talk goes on about injustices in the legal system, something B of S seems really aware of being Dennis is now spending about as much time in jail for a drunk driving charge as some killers get).

Helen: Can you feel how conservative it is in S.D. with the KKK down there and....

George: Yes, oh ya. I walk out of work (a restaurant) and people shit their pants. It's the biggest Nazi organization around.

Dennis: And there's so many fucking cowboys down there.

George: We wrote this one song about El Cajon, Lakeside and Santee - you can't get past this hill that leads down into the valley without people side swiping you, throwing shit at you or pulling guns on you. I've had people pull guns on me in their cars three times. They're real cowboys, we're talking rope 'em ride 'em, it's dangerous!

Al: Do any of you surf?

ALL: Nooooo!!! Hud: Any skateboarders? All: Noooo!!!!

Dennis: Not ATC's or dune buggies or anything like that here.

George: All those people are real stupid. Blond girls with burritos and a six pack and that's all they want. Just laid back for their whole life.

Al: Anything to add (while the cops shine some lights our way).

Chris: We want to play up here more, parties anything!

Al: Isn't it kinda far to play a party?

George: No not really, we're only 2 hours away.

Mark: You spent two hours driving around in S.D. looking for a party or a movie.

George: I'm selling my car and Chris is too so we can buy a van and start touring partz of the country. We get calls to play so we gotta get there.....



LYRICS

SORRY WE RAN OUT OF SPACE - BUT WE'LL PRINT LOADS MORE IN THE NEXT ISSUE.

VIOLENCE by Youth Brigade

They call us fascist and then they pray/
To the God that made the world their way/
In whose name they kill and teach/ the
sermons and the laws they preach....

Violence just for kicks/Violence, does
it make any sense/Violence, can you
stop it/Violence, do you want to?

Philosophy borne of mind/try to explain
the problems of our lives/it can't explain
away/that violence is here to stay/say it's
just our nature/we have to fight fight fight/
doesn't matter we've been taught that
might makes right.

DRAFT AND DIE by Bad Influence

I was happy on my 18th birthday/till I got
the present the government sent me/they
wouldn't dare forget me, no way!/I'm the
newest A-1 draftee.

Uncle Sam says be proud fight for whats
mine/6 year hitch and you might let me go/
fuck no, I ain't putting my ass on the line/
for a U.S. resident I don't even know.

Don't draft me/draft those jerks in the
ROTC/they're prepared to loose their
lives/for our image conscious country.

Be tough, the few, the proud the marines/
You don't need experience/just gotta be
one stupid human being.

Here's what they offer us/free med/free
clothes/free room and board/when it's all
over I'll be in the mental ward.

THE CROSS by Godhead

That's cool that's neat that's bitchen man/
so carve it in your skin or anywhere you
can/it's years and years of hate and harm/
scrawled in stupidity, tacked to your arm/
and you can say that you really mean it/
or you can think that you maybe do/but I
bet if you had really seen it/you'd stop for
a minute or two/and look at the cross you
bear./ The masses ceased in being then/
and who's to say it couldn't happen again?/
so if that's your side of the world war/then
take it one yourself to take it out the door/
and no, I won't meet you later/yeah, but
somebody else might, man/so why be an
instigator/when the answer is right in your
hand/take off the cross you bear!

REDRUM by Red Scare

Redrum, I'm locked up inside/four white
walls and nowhere to hide/spirits rise,
they're tormenting me/redrum won't let
me be/outside they're following me/redrum
you're murdering me/r-e-d-r-u-m, red-
rum reverse the letters/m-u-r-d-e-r,
murder it spells murder/this feeling thats
inside of me/makes me think that I'm pos-
sessed/the shining won't let me sleep/no,
it won't let me rest/there's knight in shin-
ing armor/dancing in the moonlight/while
I'm running from my shadow/in the middle
of the night/and I don't give a damn/if two
wrongs don't make a right/redrum, I'm
locked inside/blood red walls and nowhere
to hide/spirits rise, and they crucify me/
redrum, you're murdering me.

DOG EAT DOG interviewed by Pete in NY
Linda - sax
Sudy- bass
Kevin- guitar
David- drums
Marcia- percusson

What is Dog Eat Dog about?
(Silence)...what do you mean about...we're about New York.....no we're not....

How come your a band, how come you play music?
Because we're musicians, fun, entertainment on the weekends, so we can get into clubs for free...

Who are your musical influences?

Prince, Traffic....

So you play to kill weekends?

No it's not that relaxed, we're serious. I think that we all know that we have a good thing going here, we can't function socially so we do it. There's a challenge for 5 people to get it together and keep making music consistently a couple times a week, the more you keep getting over that the better the music gets. That's exciting, it's really fun.

So you've been getting better?

Yeah, it wouldn't be worth it if we weren't getting better. It started with these three here (Linda, Sudy, Marcia) for about a year and then I joined (David). Then Kevin joined and now were reaching some new plateau and we want people to hear us.

How many gigs have you played?

We've played the major clubs - Mudd, Peppermint Lounge, Danceteria

Have you had performances you liked?

My favorite was in the Silver Dollar Saloon in N.J. (laughter). It was real unusual night, it was the best all around performance out of all our recent shows. 99% have been excellent but I don't think we've had one yet as good as we want it to be.

In other words you're not satisfied.

No.

Are you looking for a record or tape?

A record, that's our stage right now. We have a person taking our tape around to labels and another person booking us.

There aren't many independent labels in NY are there?

There's a lot.

I mean for these bands...

There's a number of independent labels, there's at least 15 but also we're not lending ourselves to independent labels at this time, the majors are being looked at... we're very accessible. It's much less make a living and it's much more than we think. People can hear this and get something out of it, when people start getting interested you start working a lot harder.

Describe what you play.

Funky, not so much danceable, fun, but not funk. You know why it's hard to describe because we're not trying to play a particular

kind of music, we listen to all kinds of music.

If you play, what kind of a response will you get in L.A.?

Don't know, we'd like to find out, I don't know anything about L.A.

Neither do I.

I think they would have a good reaction in L.A. There's something that's less with in a mold, less with in a theme that we play than when I visited there in the clubs I went to a lot of the show biz has been taken off of the band and we work hard and hope people will have a good time when we play.

Well put.

Parker of the CERTAIN GENERALS interviewed by Pete in New York

How come you guys haven't put out a single?

We've been trying to get Mike Roman to do a t-shirt for us and we won't do it until he does a t-shirt for us.

Mike: Fuck you Parker, call me one day before the show "Hey Mike we need a screen!!!!

Describe your music? (Crash! Something falls in the kitchen so I have to ask my question again then follows a long description of my question)..... Kind of cometeck political dance band, it's a lot of energy...it's like political jazz dance it's fucked up and sloppy so that's what it really comes down to. I really can't label it.

Mike: I can label it, hey kids in L.A. this is Mike and I tell you if you like the Velvet Underground or the Doors of Bauhaus or T Rex go see this band - they take off where they unzip their pants.... All of us want to play in L.A., it's an area we haven't touched, the east coast we've gone over real well and we've really said alot of things out there, like I think our band has a completely different attitude & perspective on things at this point in time. Our perception might not go over so well, say in L.A., none of us know exactly what to expect in L.A.. We hear all these stories about violence, frankly I was a little scared cause people said you would get beat up on stage because of the hardcore thing....

Propaganda!

Definitely propaganda on the wall. I'm really interested, there's a lot of things really fucked up now basically I want to get there and mouth off.

So the scene in NY is dull right now. It's gone thru real stages. The one difference between NY and LA is NY brings in a lot of influence. NY is a lot more creative. But I think LA, when they do something they stick with it and they carry it out where in NY it goes and catches a lot of ground but it's very trendy. It will

go from Ska to New Romantic to let's be new rhythm. New York just drives you crazy. When we came out we were extremely popular, we didn't plan on it we just got together because it was fun, just complete drunken stupor and started playing and it went over well. And people describe us as new psychedelia. We haven't left, we were last summers band and refuse to leave. We pack places with no records out but we do have a record coming out soon. It's no trouble, we're not a trend, we're here to stay and we've proved it. We've proved our tolerance to people and we've proved our stamina as far as the crowd goes, so we can make it as far as that goes - but I really would like to go to L.A. because I think that right now, where as NY is a little bit ahead, right now psychedelia is just starting to hit L.A. again big.

What label are you on?

We're going to be on labor records, it's a small independent jazz label mostly and it's great, which I'm pleased for, a wide European audience it's geared for, if you can get European then we're gonna have big american sales, we've already played in Texas and Canada....

You played Texas????

We went over....we played Texas our fifth gig and just blew the place up just screaming and yelling, we already have a following there. Canada went over real well, it's hard to crack because Canada is more English. It was ok with us because we cracked the American thing but it's a small label but it should have pretty wide distribution, we're really not that worried about that (now the batteries start to go out in the tape recorded and the voice starts fading - sorry)

BOBBY STEELE OF THE UNDEAD

It took three shots at this interview and every time it got harder to ask questions because I asked them all before and it was real frustrating so..... by Pete

How was the gig at CBGB's?

CB's was good, crowd was really into it for awhile. We were hearing all this feedback like the Undead are just a bunch of old farts, all this shit, we ain't got the balls to play that kind of stuff but we went out and showed them that we can

still kick ass just as good as any hardcore band around, also satisfied more than just skinheads, mostly just reformed deadheads anyhow, which is why I moved out of New Jersey to get away from those kinds of people.

You used to live in New Jersey?

Yeah.

Have you know Mike very long?

About 2 years, I thought he kicked out

because he had a party about 2 years ago that was really wild....

You used to be in the Misfits....

Yeah I played guitar....

How long were you with them?

From November 78. It was right about the time of the Jamestown massacre, till about December 80.

Did you like playing with them?

Yeah it was fun, I always had the feeling they were using me, till I learned how to play guitar, yeah I figured to take advantage of the situation, anyhow get myself known....(talk goes on about how good the Undead can sound live because Bobby has worked in studios for a long time and has a good ear for live music)....

Do you have a single out now?

We have a single in the works right now with Stiff Records.

When did you get on Stiff?

The contract got signed in March, that's been just one disaster after another. They are having a hard time just keeping their heads above water and right now relying on Girlschools album to pull them out and they were just ready to give the ok to get our record pressed and the pressing plant went on strike. So they had to get new plates made, the records gonna go to get pressed so it will be out sometime next week finally.

How long has it been sitting?

Been sitting since October. Originally it was (too muffled to understand) came to one of our gigs and said he loved us and wanted to make a record, after he heard the record he said it sucks and said we're not gonna put out anything that bad and put our label on it. A month later all the executives from Stiff showed up at the Ritz to see us when we opened for the Misfits and they just signed us on the spot. Then we signed the contract in March. Now we're just waiting. The sleeve got printed up, it's coming along.... A lot of people are telling us to pull out cause Stiff is a dying company. They don't see from the inside as much as I do and I kinda see that Stiff has a good chance now that they have Girl School and the Bush Tetras are making money for them and Yellow is making money for them. I don't know what the hell they sound like. Girl School is like one of the most phenomenal selling records for a label that size.... so were sticking with Stiff, at this point we're making an effort.

The band is going to last....

Yeah the band is working out really good.

Are you going back on tour soon?

Once I get back on my feet and we bounce back because we have a huge deficit, talk about national debt, man, this band is so far in debt it's ridiculous, because of the California (phone rings)....yeah once I'm healed up and we get some money behind us we're looking for some backers right

now, things look good, backers are interested in us.

A lot of bands like Dog Eat Dog and Certain Generals want to come out to L.A. this summer....

That's all different, so different from us they wouldn't compete with us at all.

What do you think of those bands?

I don't like any of those bands, that kind of music doesn't turn me on. I like music that's got more feeling and more energy to it, stuff like the Platters, Elvis Presley Beatles Rolling Stones Jerry Lee Lewis stuff like that so it's just like in my blood and music's gotta have energy....I'm mostly very hyperactive and I can't take anything that monoton-

ous. You know like when I write a song, I never make it too repetitious, it sounds repetitious but if you know the chord changes are always different but they seem to be the same just to keep the monotony of it....

Tell me about the John Lennon....

This was like in 79, 4th of July, that night I was hanging out in the Mudd Club I was introduced to Sally of the Mutants and she reached out to shake my hand and I reached out to shake her hand and she grabbed it and bit it really hard so I was pissed off. The next morning when I woke up it was still hurting and somebody gave me 1 1/2 Quaaludes which I had not done in like 5 years so I did one and an half and went back down to the Mudd Club, I was pissed, I was determined that I was gonna find her & I was gonna kick the shit out of her, all my friends were like feeding me with drinks, I was drinking Icee Teas and several beers and got really fucked up. I ran into some guy who giving me this whole lecture about the Misfits were like God and he was playing a cassette copy of Horror Business and it was like the record wasn't released until like two months after that, I don't know how he got it all of a sudden I fell on the floor right in front of this guy and went into convulsions. Then the assistant manager of the club came over and slapped me around and brought me back to and took me into another room. They had all these booths back then and it was 4th of July so the place was packed, so she found the only place for me to sit was this one table where there was this one guy sitting by himself and all's I remember is her sitting me down and saying just wait here awhile and looking at this guy with brown hair and glasses and I think he had a brown leather jacket on and then I passed out. When I woke it was like 4 girls slapping me, throwing water on my face and yelling at me and I was like what's the matter and the guy was gone and they said "You just fucking threw up on John Lennon" which I refused to believe so the

which I refused to believe so they took me outside and threw me in a cab and started driving me home and pointing to him on the side of the street and he did not look too happy....I think that was the last time he ever went to the Mudd Club. Boy that was an admirable thing to do. And he was like my hero which was the worst thing.....

CRAZY HEARTS by Larry C.

"This is an experiment, this is an experiment!" Vicky hops around, screaming about New Yorks "gentrification" program, designed to provide low cost housing for ARTISTS in Alphabetland (NY's low rent district between avenues A and D), simultaneously evicting it's current inhabitants (assorted punks, pricks and Puerto Ricans) who, unlike the artists, don't have \$600 to pay for a two bedroom squat on Ave. C. But what do you care? You want to read about how groovy sounding the Crazy Hearts are. Amid all the SHIT in NY (we're famous for that) you occasionally find a good band. Crazy Hearts don't really fit into the "good" category, in fact they don't fit into any category, which is why they are great. While NY consumers eat up 78 rpm heavy metal and imported Eurodisco/Bowie rehashes, Crazy Hearts churn out some deafeningly danceable noise, the likes of which you've probably never heard and won't ever hear again. To date, they've got a 10" ep and by the time you read this will have a 7" ep to their name. Of course I really wouldn't expect any of you to like it, you do after all, have bad taste. But what the fuck, get the records anyway. Crazy Hearts have played in various forms, once with

six saxophone players. On the 10" ep they've narrowed down to Vicky on vocals, Byron on synthesizer/guitar (don't jump the gun, this synthesizer does NOT sound pretty), and Mike on drums. Lately they've been playing with another Byron on bass.

Vicky: Do you want to hear the other side of this? War of Words. You ever hear it? FS: I've just heard bit's of it...what about your lyrics, talk about your lyrics...

Vicky: I'm really very very very careful with words, especially when they're lyrics. With lyrics I feel that you're projecting energy and what you're saying is going to a lot of people because there's always an audience. So even if they don't hear it you're still saying those words really loud, full force, you know? And when you're on stage you really feel that, I can't sing unless I really believe it. That's why even if we improvise, I keep to the lyrics that I know, that I wrote, because I believe that and I could keep repeating it and I'll still believe it but if I start improvising with words, I'll be saying stuff that's nonsense....I guess that the main message in the lyrics is pretty anti-nuclear. That is the major thing because to me it's very dangerous times because of that more than anything else. We did this thing at Club 57, slides, documentary of Hiroshima.... a lot of people showed up. The music was very subdued, it was very low and we were in the background....we did that like 3 or 4 times with the slides. Sometimes it's really good if you get the audience that understands, or that's open. They respond really strongly but if you get an audience that just wants to be entertained, they get offended. They don't want to see that. They just get really upset. On Sunday we did it at CBGB in the afternoon and there was like an art audience and they just got really offended. They really couldn't stand it. They were walking out, you know? The images are strong, but they're real!

FS: Do you consider yourselves a political band?

Vicky: No, not at all.

Mike: I like to call it social conscious.

Vicky: Yeah. I've never mentioned any political names, ever. That to me is like, I have nothing to do with the political thing at all. Why should I have to even mention anybody, who the president is at all? It's like, why bother? To me it's feeling what's happening and you just receive certain impressions and pictures and then you realize what's going on, not like following what somebody's telling ya.

FS: What do you think of Rasta? (there's a large expatriate Rastafarian community in New York).

Vicky: That's a difficult question...well put it this way, I'm a woman, so that counts me out.

Byron: So you don't have an opinion! (Laughter)

Mike: That counts me in, I'm a man.

Vicky: Go ahead men....

Byron: I think that they have a lot of strict ideals.....

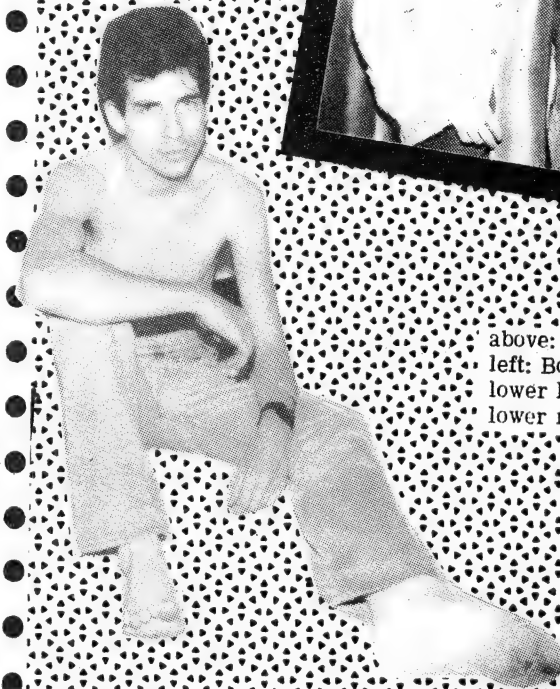
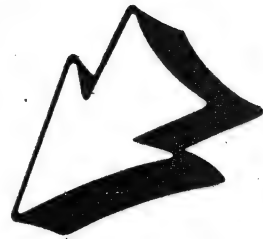
Mike: The music's great.

Byron:for the foundation of life. What, yeah the music's great. I think that's what it boils down to, it's like passing judgement on something. In fact it's whether you're enjoying what you're doing or not. What they are, it's an individual thing. One Rasta is different from another in so many cases, it's like every individual is different. I think it's pretty much up to the person.

Vicky: We have a lot of Rasta friends, and we feel like we're working with them more than any other people on the music scene. It's like with them we can sort of relate and really be in the same kind of vein. It's just two different ways, because it's two different cultures....if you start analyzing it, it gets crazy.....

NEW YORK

NOISE



above: A Blind dog Stares
left: Bobby Steele of the Undead
lower left: Dog Eat Dog
lower right: Parker of Certain Generals



Twisted Roots



August 6, 7, 8

6th W/ Best of
TARGET VIDEO SHOWS

featuring: GERMES, SCREAMERS, DOA
BLACK FLAG, Circle Jerks, WeirDOS,
Dead Kennedys, Sex pistols + MANY

7th - 1st SHOW w/ Johanna Went More!!
2ND SHOW w/ AGENT ORANGE

8th. Sunday Suprize SHOW (call for time + info.)
w/ Red Cross, Minutemen, and Suprizebands !!

Roxy

2762222

SHOWTIMES

9:00 & 11:30

Call for Sunday showtime!

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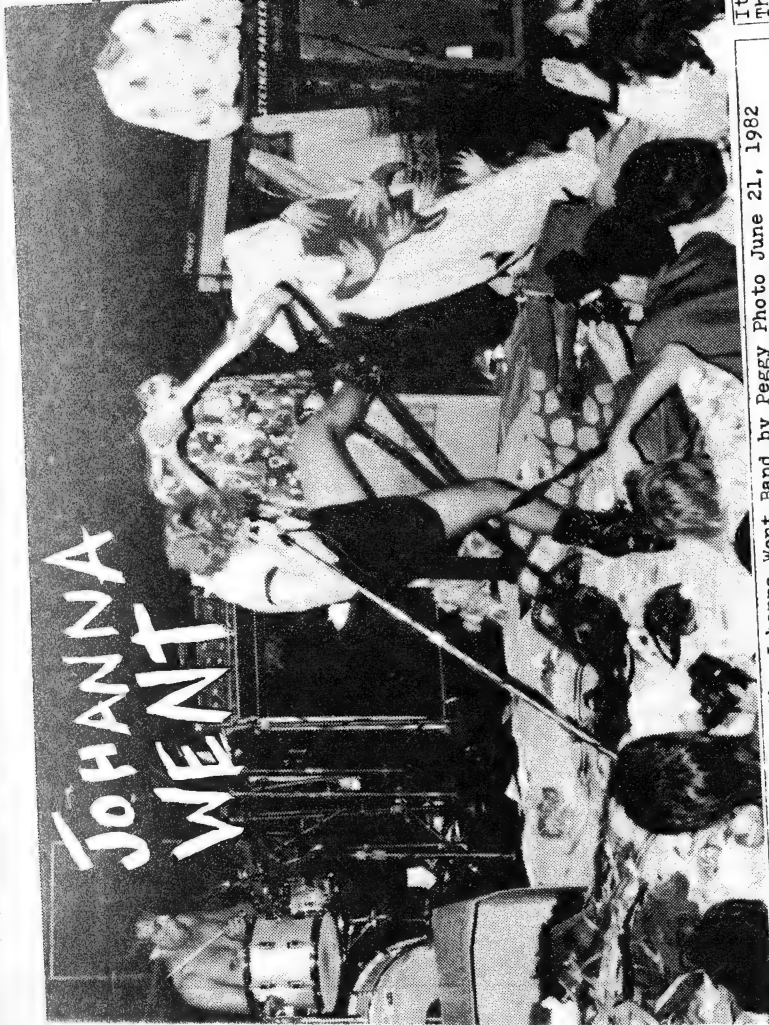
FEATURING AL, HUD, Mike Ness, and the moon!

uninvited guests →



AL FLIPSIDE / SCRAWFORD

JOHANNA WENT



Tip:
Peggy Photo

Interview with the Johanna Went Band by Peggy Photo June 21, 1982
at Johanna's house and Circus Audio in Hollywood.
The band consists of **Mark Wheaton** - keyboards, **Brock Wheaton** - drums, and **Johanna Went** - voice and visual art. **Hans Reumchussel**, recently added on bass, was also here for the interview.

Peggy- How long has this group been together?

Brock- from birth, Mark's my brother.

Mark- Chinas Comidas, a group from Seattle, was the first band we played in together.

Johanna- I met Mark and Brock here in L.A. when they were playing with Chinas Comidas. I had Zev play drums for me then.

One time I went up to Seattle and Zev couldn't go, so Brock played drums for me at that show. Then about the summer of 1980 Zev had gone off to Europe and I didn't have somebody playing for me regularly, so I talked to Mark about it and then he and Brock decided to start playing with me.

Brock- Then Chinas Comidas broke up, so we were the Johanna Went Band.

Peggy- Is this sort of an extension of Chinas Comidas?

Mark- No, it's totally different music, approach, attitude, everything. Brock- Hans I met through school. I go to a school called Musician's Institute during the day.

Mark- Hans is in Pitt and Brock's in Pitt.

Peggy- Did you start playing music when you were about 3 years old or so?
Mark- Actually Brock started at a very young age. He was in a little kid punk band called the Sound Barriers when he was 10 years old, and when their equipment broke down he did 3 hour drum solos.

Brock- We did early Stones material, and Sonics, a Seattle group.

At the time I thought the Sonics were as big as the Stones.

Peggy- Did you take piano lessons when you were a kid?

Mark- No, as a matter of fact I didn't. I was not a musician at all, just an intellectual.

Hans- What's that?

Brock- He read a lot of books.

Mark- I started helping Chinas Comidas as their sound man for a year. When they got rid of their other player they asked me to be their keyboard player. Even though I didn't have any keyboards and didn't know how to play them, they figured my attitude was right. So I got my mother to co-sign and borrowed a ton of money and bought the keyboards. The guitar player taught me all the parts, I memorized them, and two weeks later we opened for the Ramones.

Hans- I had piano lessons when I was 8 years old for 1/2 a year. Then I switched to cello. I still play cello and stand-up bass.

Peggy- How long have you been in Los Angeles?

Hans- about 3 months

Mark- direct from Germany, import... Did you play with bands in Hamburg?
Hans- yeah, sure, with him for example (Hans's friend Klaus just arrived today from Germany)

Brock- a little over 2 years.

Johanna- since about '76. I moved around alot, but around '76 I came here.

Peggy- You grew up in Seattle?

Johanna- Yes, I left Seattle in '74 and for a couple of years I didn't live anywhere! I was traveling around alot. When I left Seattle, we went to San Francisco, then Los Angeles, then Miami, went up the coast, stayed in Baltimore for a while, went to New York, Canada, and then came back to the U.S. again with a troupe: Denver, St. Louis, places like that, came back to Los Angeles, then went to Europe for a while, London, Paris, Germany, Amsterdam; then I came back to Los Angeles

Peggy- How does the music scene in Seattle compare to Los Angeles?

Johanna- I never was involved in the music scene in Seattle.

Mark- Well when we were in Seattle it was a lot different than now.

Part of the fun was there was no difference between new wave and punk-

It was all one. It was new and different music. We played a lot of halls.

The clubs wouldn't let us play and it was real exciting. Because of that its remoteness Seattle is not heavily influenced by the industry and there, is one reason there have been some really creative periods there.

Peggy- Are there any good bands from Seattle that people around here might want to watch for?

Brock- Jimi Hendrix.

Mark- The Blackouts are great. They got a single out in England.

Brock- Seattle's a real secluded world and the bands are scared to come out. There's a lot of great bands that never make it out of Seattle, like Red Dress, a band led by a guy named Gary Minkler who's one of the Great R & B people of our time.

Mark- Actually the only punk bands that ever made it out of Seattle are the Lewd, the Mentors, and Chinas Comidas.

Peggy- What's the music scene like in Germany?

Hans- It's really different. Music is an import thing for Germany. They export their knowledge and their machines and they import music. I never played in a band with German lyrics. Every German band was singing in English until the last 5 or 8 years when the German bands became more confident and started singing in German. Now there's a really strong new music scene in Germany. There's a lot of things happening:

Hanover is an extremely hard rock town. Hamburg, I think, is English-influenced. But now Berlin is the creative center of new wave music. Now a lot of bands with German lyrics and their own styles are growing up. There's a really fast thing happening- it's always the same; some people have really good ideas and do something really new, and then other people pick it up and try to copy it and it gets worse and worse and worse.

Klaus- German companies totally buy German-singing groups now.

Hans- Yeah, now, but they buy a lot of bullshit because when there were first German-singing bands, really good ones, the companies wouldn't buy it because they liked English-speaking, American and English-style groups. So these German bands started their own labels and were really successful. Now the big record companies react really blindly and buy all the German-singing bullshit bands.

Klaus-Shit

Hans - That's what's happening in Germany still; the people still believe in the U.S. thing.
Brock - It's probably similar to here where English bands go over extremely well. Foreigners have a mystique.
Peggy - What are the strong points of the music scene here in Los Angeles? I really like 45 Grave a lot, and Vox Pop, and I like Strong.
Johanna - I think Crystal's really good, I think she has a really great voice. I like people that are doing interesting, different things. I like Rachel from Mood of Defiance; I think Christian Death is interesting. I like a lot of different kinds of music.

Peggy - What's the purpose of your music?
Johanna - What's the purpose of any music? I don't need a purpose to do what I do. I'm doing it because I need to do it; I don't have a purpose or a reason or a philosophy behind it. I'm not trying to put my ideas across on other people. I'm a performer, an entertainer. I want to do shows and get paid for it.

Peggy - How is the record related to live shows?
Johanna - It's not. It's a separate project. I don't understand why you go and buy a record and then go to a concert and see a band doing all the same songs that are on the record. To me that doesn't make any sense. People that like my shows might not like the record; I don't know.
Mark - Well I think that it's related because of Johanna's style. She has the ability to just respond to something immediately and come up with something interesting, funny, creative, whatever without having to think about it ahead of time. It's what makes her live shows interesting and what makes the record interesting.

Brock - We are an improv band and we're proud of that because I think there's a real art to being an improv band, but the record was kind of an extension to show that there's much more there than just getting up and jamming. The record's much more in depth.

Peggy - What is it that you like about this band?

Hans - What I like is: Brock's drumming is hot, and I like the whole concept; in this city, where all this sick music scene is going on, this band here is ultra-fresh; it's really something original; you can't beat it. Johanna is a person - she is not a copy. Everything is a copy today and Johanna is not that at all. She has a personality and this band has some personality and that's the greatest thing for me.

Brock - For me Johanna live is such an improv; it's harder to do than a regular band because you have to keep a 30 minute show going with no

preplanning - I mean spontaneous reaction - The first couple of shows I ever did with Johanna I didn't think I'd ever be able to do it because after about 5-10 minutes I was totally exhausted, totally ran out of ideas, thinking, "What am I gonna do for the next 15 minutes?" It took a lot to be able to do it, to try to keep it revved up + interesting; it's like mind-training yourself to be able to just go go go, no matter what happens.

Johanna - I like that they're interested in doing unstructured music. That's really important to me because I don't want to be a band that does songs. Now you see more bands doing shorter songs. I like the Minutemen a lot. They have a good idea. A few years ago you would never see a band doing a song less than a minute long. I think eventually there will be more bands doing less structured songs too. I think that's a possibility for the future.

Peggy - Is your music an expression of rebellion?
Johanna - Not necessarily. Everytime I do a show I'm in a different mood. If I'm pissed off about something it'll probably come out in my show.
Brock - It's kind of a rebellion against a lot of the music scene just because we don't work on our own. Hans never even met the people in the band until the night at the Whiskey.

Hans - I met them onstage.
Peggy - So were you pleased with the result?
Brock - I love it. The majority of the time we haven't had a bass player with the Johanna Went Band. Now me and Hans are kind of jamming on different grooves, doing different patterns, and Greg and Mark are sound-effecting on top, and it's added a whole new dimension to it for me.



PIG: PEGGY PHOTO

Mark - Greg Burke has been playing sax with us for almost a year now.

He is the instrument that works with Johanna the most directly. The two of them react to each other's sounds or lines, they work off each other real well.

Peggy - Is music your main occupation? What do you do to support yourself?

Brock - I do a lot of starving.

Mark - Brock and Hans both play in the Juju Hounds too.

Johanna - Soon I'm planning to open up a practice studio and teach drums. Brock - Music's not my main occupation and it never will be. I'm a visual artist. I think visually. When I hear music sometimes the sounds stimulate my brain and it makes me see things and when that happens I really like it.

Peggy - Is your performance sometimes acting out those visions from music?
Johanna - My performance is not as pointed as that. It's a result of things I see. I feel like I'm involved in the process of the vision. I don't do little skits. I think it's real important to not give your audience something that is so calculated. I think it's better to give them a looser situation that they can look at and interpret for themselves, cause I don't think people are stupid. I think people that go to shows have a lot of ideas themselves. I can stimulate any kind of idea for them; I don't care. I'm not trying to say "Everything's fucked and you should be doing this." I don't care what other people are doing. I'm doing this because it's important for me to do it, it's a release for me, and it excites me. If people watch it, get anything from it, that's ok. But I don't expect other people to respond. Since all the visual images that are being given to us through advertising through television, through movies are really pointed with messages telling us to buy something, to believe something, to do something, to behave a certain way, you want to understand every kind of image. You become mistrustful of somebody who's giving you visual images because you gotta say "okay, what does this mean? And if the person who's giving you these images says, 'I don't know what it means. It's just something I dreamed up', then sometimes people find that's beyond what they want to believe. I don't even care if people think about what I do or not. But people are used to being pushed in their face all the time. **Peggy** - And what else are you really interested in besides music & performance? **Johanna** - I like to watch movies and I really like to travel; I'm getting really itchy to go somewhere.

FLIP SIDE PRESENTS 45 GRAVE SALVATION ARMY

FLIPSIDE PRESENTS!!!! at the Whisky on June 21 45 Grave/Outer Circle on June 22 45 Grave/Salvation Army & on June 23 45 Grave/Minutemen/Sexsick This was a great weekend!!! We sold lot of magazines inside and outside the show, and had great time. The best night for 45 Grave was on the 22nd the first set which they were simply marvelous (the other late set they were too fucked up, Paul could hardly keep his eyes open but they were still really into it - I'll bet they thought they were better the late sets, oh well). Outer Circle opened the first night and were shitty the first set and just ok the second set, I don't like them. Salvation Army were as always great! They played a pretty healthy set tonight and are getting tighter. Minutemen were really good but not the best I've seen 'em and Sexsick (with Michele Bell Gerber proving she has a great singing voice, she also kept crying while she was singing!) were pretty good, more sedate sounding than what we're used too. How's that in a nut shell? We'll be doing more Flipside presents at the Whisky, next time with more 'hardcore' bands (the only violence this show was Chet (W.Y.) kicking in the gas station window!) remember that this was not a benefit - just a chance for us to flog our rag!

Clash/Beat Palladium 6/18 by Pooch Try not to dwell on the jar head crowd and take the amusingly pretentious classical overture, and Joes taxi driver act with a grain of salt, just accept the fact that "the only group that matters" did in deed, deliver. Mr. Strummer was in the finest form I've seen him in, showing confidence both as a vocalist (Mick too) and a front man, while the rest of the band (due in a large part to Terry's consistently drumming) com-

plimented him by playing as an extremely tight and energetic unit. Proof that the Clash have succeeded in retaining their integrity while building a very large following was shown in their superb choice of well paced selections (ya, I know we all had some favorites left out), which spanned their catalogue and interestingly focused on a lot of their 1st album, (and yes, played exactly the same way, Terry again?), internationally relevant slides and their own "Combat Rock" look were used intelligently to effectively bring attention to the lyrics (the mix was excellent considering the venue) and the sound itself was full and clean (Jones finally cut some of the effects and there were no keyboards on this tour) I could go on (please!) but you get the point (Pheew!!). So go ahead and stupidly scream sell out (sell out! - ed), it's typical but I know I have witnessed one of the greatest, most significant, rock groups ever, it's about time the world caught up. The Beat opened the show with a short but entertaining set and got the people dancing with ease. Soxa's gone, too bad but the new guy's cool. Rodger layed back a bit more this time, but then again they were the opening act, later on he came out to do a great rap during Armageddon Time. This band is not by themselves, but with the Clash what an amazing double bill.

FEAR MENTORS Whisky by G! If the Mentors weren't so funny in a pathetic sort of way they'd be just like..... well, they sound powerful but it's just heavy metal boredom and tonight they were real tame...yawn. Fear on the other hand were great, one of the few bands that have been around for a long time and are at least as good, if not BETTER than their earlier shows, I was really impressed, punk rock the way you want it, new jokes too!

DEADBEATS/BENT 6/5/82 at Club

Lingerie by D Cyde Another reunion. I don't even know what to say about this. It is nice to see great bands that aren't around anymore and yet it makes me more nostalgic/sad and angry to see them, knowing that this is the last time. Oh well. I didn't see Bent, which is fine since I was never a fan of theirs anyways. Some other band opened who I didn't see either (great reporter D, just like the 'old days', makes me nostalgic! - Al) and I can't remember their name. Ah, the Deadbeats, well in case you don't know the Deadbeats are one of the old old bands - way before their time (or maybe just in time). They sounded real great, even tho they had less than a week to rehearse, their set wasn't long enough, and they didn't do all their songs but then again they didn't have time to rehearse. They did do my favorite song "Kill the Hippies" which is even better live than on record. All I can say is if you weren't there - it's your loss. Incidentally, Antony and Russell BOTH got in and they're both under 21. (Antony is the cute guy you see running around with all the hair - now are you happy A.?).

San Francisco at the On Broadway By Rich

This happened Sat. night May 1, 82 in S.F., The bands were the Contractions (all girl band) Esmerelda (one girl band) and Flipper. The bands played for the International Arts Festival that is why it was so expensive (7 bucks) The first band to play was Two Guys I've never seen before and hope I never see again. There names weren't on the flyer so I don't even know who they are. Next were the Contractions who reminded me of a heavy metal band w/short hair. The crowd didn't like them much either I guess you could compare them w/the GoGos. After about an hour Esmerelda came on. She puts on a record and sings to it. Bold girl I only listened to one song before I got bored & left to get more beer. After Esmerelda was done being stupid Flipper came on. Flipper has got to be the coolest band I've seen in a long time. They had guest stars too, Two guys on sax and a big fat black chick who sang back up vocals on some songs and danced around alot on stage and gave free peaks up her dress.(gross). Flipper was the best they played for, like two hours and no cops came.(oh, don't miss Flipper when they come to LA)

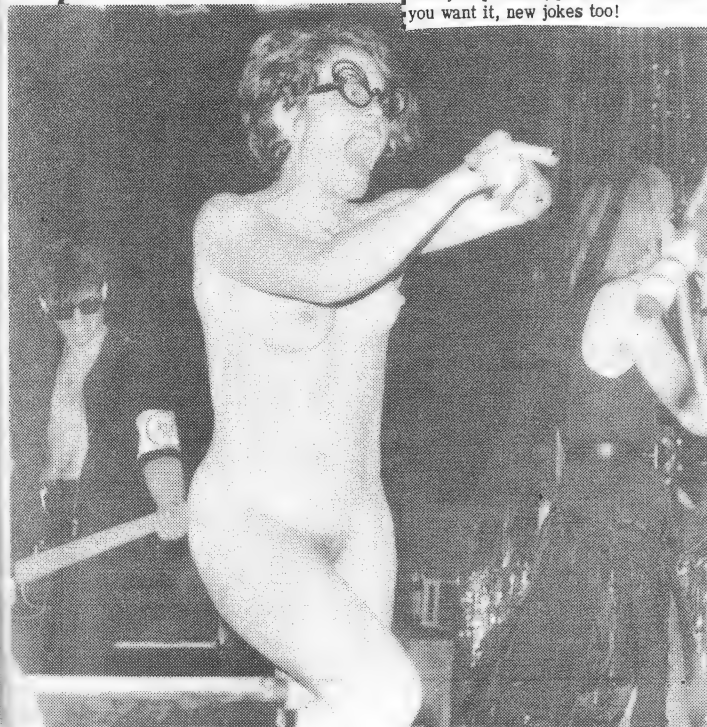
K CHERNIE THE PENGUIN UPSTAGES 45 GRAVE!!!!

DREAM SYNDICATE Cathey 6/4 by D Yeah, the only reason I considered going to the Cathay tonight was to see Salvation Army. Unfortunately I missed them again and got there to late just as they were leaving the stage. I had no intention of seeing Dream Syndicate ever - simply because they're so popular, so fast and EVERYBODY has told me to see them. I figured, ah, the great hope for the old punks huh? Sure. Well, considering finances and the late hour, my companion and I opted to stay and see them despite my aversion. Halfway thru the first song I d-cyded that they were really great! I tend to get nervous and think that maybe there's a flaw in my taste when I like bands that become ultra popular. X for instance. I still think they're good but I won't go see them anymore. They are one of the few bands that have semi-made it and the only one to still have integrity. However I won't subject myself to their audience. Anyway Dream Syndicate will undoubtedly be sellingout clubs before long - the Cathay was already packed (they've only been playing a couple of months) They aren't a 123 Fuck you band. They sound blatantly like the Velvet Underground, yet are so unselfconscious about it that their plagiarism can't be held against them. The singer, Steve, sounds like and sings in the same style as Lou Reed. Their lyrics are both intelligent and serious and have a note of despair in them. Dennis Duck (old Human Hands drummer) plays drums as if his life depended on it, and Carl the guitarist is amazing to watch - non-stop assault. I couldn't see Kendra from where I was, but she sounded like the perfect compliment. Watching and listening to them is intense - almost hypnotizing. I feels achingly good to fall into the dynamic maelstrom with them. They are anything but static and exude more energy than any good hardcore band around (remember - the WeirDOS broke up). I can't rave enough. Do go see them!!!!!!

AT THE OD (Odessey)

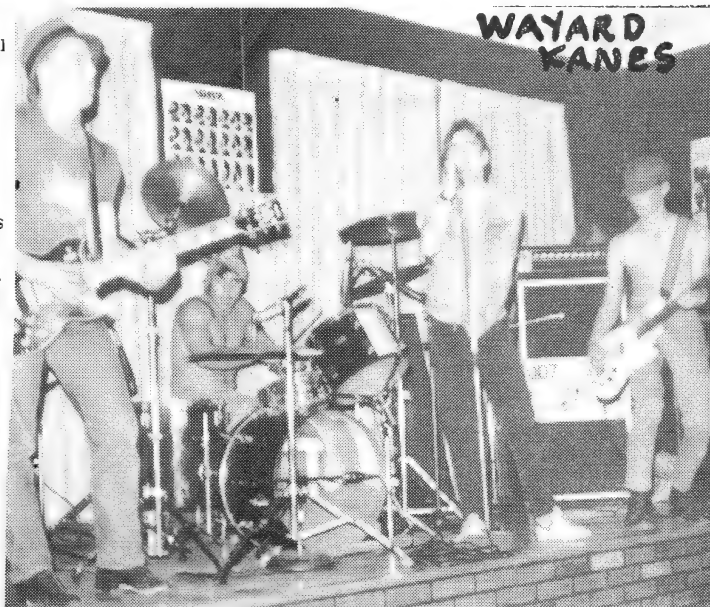
Wonder why all your buddies from the starwood and way back when never made it to Godzillas or Palladium shows? Well there's a good chance that if it happened on a Monday or a Friday night you'll find them dancing away at the Odessey. If you've been listening to KROQ or KNAC lately you'll notice that there's a lot of snappy tunes being played and it's not punk. What I'm trying to say is that a lot of people are sick of the shows where you can't dance cuz a million people are slamming or beating each other up so they go here - to the Odessey, once a well known fag joint, now a combo dance/punk whatever. Fridays are packed and not really happening until around 10:30, \$8 to get in (I didn't say it was going to be cheap) but you get a complimentary free pass to use Sun. thru Thurs - so you actually save \$2 cuz regular nite it's \$5 to get in. Anyways Monday is punk rock nite, not really but it's the night everyone goes there (you know just like the Starwood on tuesday, remember?) But DONT go Tuesday Saturday or Sunday, mostly fags and disco crap. Odessey comes complete with fruit juice bar - no liquor, coat check, outside patio with fire pits, balcony, strobe lites, neon lites every kind of lites and dance stairs where the regulars hang out. Regulars you say? Yeah well everytime I've been there and on every night except the three mentioned above, they're been there - Sara, Cape Canaveral, Stewardess and Alex MY favorite - really all you girls have to see to believe, but you have to see him dance!!!!!!

Micha



Wayward Kanes, Battalion of Saints, Blades and JFA at Contempo Hall by Al Contempo is a pretty cool hall in the darkest section of town, but the locals turned out to be really cool - and even got a kick out of the punks trying to sneak in by climbing the fire escape. The probably sold a lot of drugs too. Anyways the Wayward Kanes opened to a small crowd. They sounded ok, not too original but not terrible. The Blades were next, god why do I always end up seeing this band? They weren't bad tonight. They did a cool cover of the 101ers "Keys To Your Heart" so they scored some points there. Battalion of Saints made their L.A. debut tonight to lots of curious on lookers, the singer is, uh, a little over weight, like Wimpy Roy, and just like Wimpy he doesn't let it get into his way - real dynamic. Ok San Diego we're convinced, now what were some of those other bands down there? JFA!!!! Yeah, these guys probably played the sloppiest ever - like the first song Brian falls into Don's guitar and breaks two songs, next song Brian kicks the mic out of the bass drum (ok he did that trick EVERY song!) but you know what? The were great! A little bit of a long set but they laced it with old surf instrumentals like "Walk Don't Run" and others, of course the played the e.p. If people were smart they'd get JFA To open for them more often.....

Beto Lovato and Top Jimmy and the Rythm Pigs at the Cathay De Grande-Blue Monday 6/21/82 by Shredder. Lemmi till ya about this junior munc-hinder Betohe was celebrating his twelfth b-day, this prodigy blues gear-tarist, whoose played with all the gre-at from Muddy Waters to JHooker. And when I say this junior blows. I mean he simply rockaroonis. He's like a ridim and blues Mad Society all rolled up into one kid. See him and feel old. As for TJ and the RP's well it was, as they put it, "Another Monday in this shithole", still making heavenly hog music for overweight listeners. Come see this piglets on Monday before they get rich and famous and lose weight like the GOGO's. SAYONARA.



WAYWARD KANES

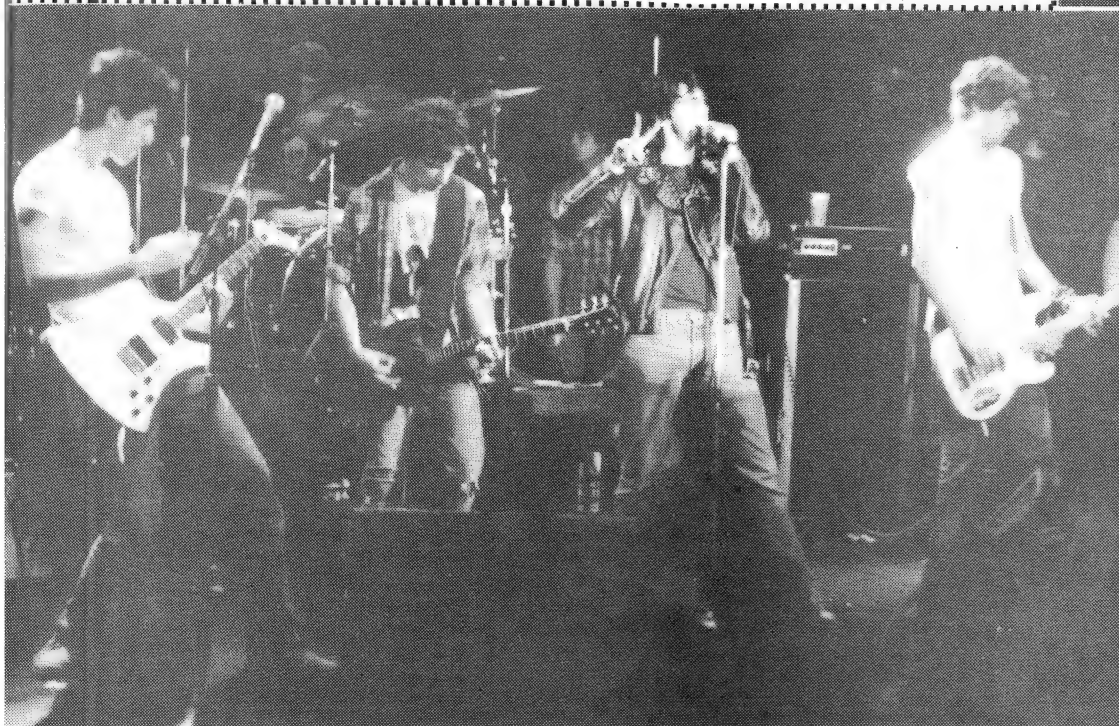
Godhead/Salvation Army at the Mercury Arts Center in Long Beach by Al This was to be a 'acoustic set' at a place that usually does poetry readings & other acoustic or quite stuff. Godhead opened to a pretty friendly crowd sitting around in this old store (we sat in the frozen food section that the owners had equipped with pillows, cool...). They opened with "New Lottery" which sounded really cool acoustically (two guitars and John playing tray and bottles), they played a few more old hits from the sixties and ended pretty intensely with Paul getting up and running around. Next we S.A. who were short of a drummer (Troy) so they got a person to play the snare drum and guess who played tray and bottles? Yes, your humble reporter!!! My fuckin' debut in a band. I gotta admit I sucked real bad but had a lot of fun. We (ha ha) played a lot of old beatles songs and some S.A. tunes which were the best and a cool version of "Sister Ray", lots of fun and then we went home.....

The Sights, The Jam Perkins Palace May 31 By Carol

At first I had no urge to see the Jam live but with a little persuasion from my friends I decided to venture to the 'lovely' Perkins Palace. Perkins is a beautiful theatre, but I think the seats on the floor should definitely be ripped out. Even if the seats are there every one stands up (on them) in any case. Indefinitely surprised the velvet is still in tact to the frames, after all the shows there. Oh well, back to the Jam. Over all the Jam were pretty great but not absolutely. Every other song it seemed, didn't quite measure up to the one proceeding it. The best thing I liked about the show was Bruce Foxton enthusiastically singing all the words to the songs, but not into the microphone. With the emotion he was applying he looked as if the audible words were coming from his mouth. Opening the show were the Sights, they were a good combination of Ska and roc' rhythms.

RANK AND FILE

Legal Weapon/Convicted/Degenerates/G-Men Ritz April 9 by James R.F. Ok, I came here to see Christian Death and Dischords, neither showed up and instead I saw G-Men and Degenerates who were both shit and not worth talking about. Convicted played next and as I said before, one of the best new bands around. Last were Legal Weapon, their drummer didn't show up so Frank played drums and Brian played guitar. During the last 3 songs the turned on the strobe lights and what a trip it was, have you ever seen people slam at a 90% decrease in speed?..... JAM/GUN CLUB Palladium in N.Y. 5/18/82 by travelling Pete.... Seeing bands in NY is different from seeing bands in LA, the bands tonight played different than they would have played in LA. The Gun Club, who I don't really like but sometimes think they are interesting. The crowd did not like them much but they did their set and seemed to enjoy it but they should stay at small places like CBGB (which I hear was a really great show that even would have liked). The Jam started off with a new song off the new album, very polished and tight, they seem to enjoy the new style they have, but I still enjoy them and their old stuff. It was a good show with a great sound. Lots of good songs, I liked them.....



Bad Religion/Rank & File Whisky by al Old meet new night - what a combination! Bad Religion were pretty good tonight, with Greg Hetson playing on the first few numbers and a pretty good sized audience. They played lots of the album, which by now we all know by heart, really good. Rank and File were the surprise. If you remember this band, well at least Chip and Tony (guitar, bass and vocals) we in the punk pioneer band the Dils. (There is also an ex-Nun in R&F). So they got their punk roots, and here they are doing, gulp, yep country western punk! I can't say I really like the music that much (although it did get a lot of people dancing and I couldn't help but keep time with me toes) but their sincerity in doing it blew me away. Ok there were a few 'anarchist, non-conformist, individual, open minded' punks who had to spit on them, but all the ignorant jerks got in return was a smile from the band, a smile that said "where were you?" "WHERE THE FUCK WERE YOU when we were breaking YOUR music to the world?????" It was pretty awful, but with the same smirk that the Dils played that last Masque show with (the one that they fought so hard to keep under \$4) they just kept on playing. These guys have more dedication to what they believe in and like that most hardcores these days, and it's good to see that they're still this strong willed, after all what do most punk bands end up doing these days.....?..... JESUS BABY

BAD RELIGION : WITH GREG HETSON !!!

THE ALLEY CATS



ESCAPE FROM THE PLANET EARTH

Includes 10 songs → Escape From The Planet Earth / It Only Hurts the First Time /
Breath of the Barkly / Bitter Fruit / Waiting For the Buzz / Night of the
Living Dead / Naked Souls / The Hotel / After the Funeral / Just an Alley Cat

44



X / Big Boys at the Whisky 6/23 (al)
 Wow, just think I was going to see X again (something I had written off) and it wasn't at the Forum. X played alright, it was different for sure: Xene was thinner and had longer hair and probably sang a lot better, at least I didn't cringe like I used to, John was pretty, well... boring, he moved a little but no sweat, same for Don (who didn't even take his shirt off the whole set) and Billy....Billy just smiled, same old Billy, same silver jacket, same silver guitar, well I came to see the Big Boys. These bigger bands in Texas (pun intended), they really look weird. The singer Biscuits wears pink cowboy boots, pink tights and a pink skirt (at least he did for tonight's performance), the other guys are weird too (Tim looks like a martian with two antennas). The play kinda like funky punk, closer to 100 Flowers than Middle Class but not really comparable to either. You should check this band out cause they were entertainment, a bit arty - but entertaining!

↑ PUBLIC NUISANCE PHOTO BY JAVIE MARTINEZ

Public Nuisance/Sin 34/DOA/TSOL
 Devonshire Downs April 17 by James Fuck \$7.50 but TSOL and DOA! Took us two hours to get there but when we got there Public Nuisance were on. Sort of your average 12fuck you but I didn't pay attention. Sin 34 were next. I only liked their slow songs but I didn't pass out so they must have been ok. DOA were like abullet in the head, fucking great, they played about 25 songs, inc. 5 encores (even played longer than TSOL!) and then it happened, the sound of satan's minstrels filled the air, and at that moment the creature Jack entered the stage. Ron looked like a goddamn bird and Mike must have been resurrected for this show! But during the set, so many people were on the stage that they had to stop the show and plug in their guitars. Worth the drive & money.

Bow Wow Wow
 Punk rock invades Magic Mountain for Bow wow wow. Almost all the Fullerton e went for this one & it only cost 10 bucks for band & the amusements which made this a good deal. Also attending under the cover of dark sunglasses the likes of Don Bowels & co. Chris Trent, numerous OCs and Cape Canaveral and his crowd of pirates from the Odessey. There was plenty to go & THE IN & out stamps enabled us to stay drunk all day, I think this was a trial run for P.R. & M.M. cuz they were surveying all the punks in line in regards to why they came, how far they drove etc. And I think, kids, we might have even passed the test. Considering how hardcore everyone was, I didn't see any outbreaks of PR violence & this show there must still be hope for this scene. Yes for the 1st time in months I felt proud to be a part of this scene because we showed we could have a great time at an amusent prk without some asshole blowing it to ACT 'PUNK'. Anyway there were 2 showss & we stumbled in for the 1st. No kidding this was one of the best shows I've seen in a long time! They were fucking great. Annabel has a tremendous amount of energy + had that audience dancing from first to the last song. Everyone ate it up & demanded more. Musically flawless & over a show case of guitarist & Bassist left the audience devastated. There wasn't a single security problem, infact, for the most part, the security just stood around and looked bored. Didn't stay for the second show, since we only had 1 1/2 hours before the prk closed but got in another ride on the Revolution & the Colosus. The Colosus is God & Green shit - you can shut my truck anytime.

X and the Plugz at the Greek, 6/20/82
 First of all, it matters not that X is playing the Greek, or that a lot of people like them, or that they've been blown in what sounds like more versatile jive lately. They aren't singing about flowers and leaves and thank God, they

have more to say for themselves than "Don't be a hippy." As for the people that layed down seven to fifteen buckeroons for the people that layed down seven to fifteen buckeroons for X, who gives a jack fuck what they look like, how they talk, what kind of toilet paper they use. The point is they put down the money, they wanted to hear X, and that is enough justification for their existence. And now for the review: why did the Plugz and a sax and pianer? I mean c'mon guys, leave that to Top Jim my and the Blasters! It sounded pale, dead cold and sleepy. Real new wave theatre material. And X, I've never seen these folks more playful, could it be they've completely lost hope for losing hope? Whatever, it sounded fan-fucking-tastic, as powwowwow as any X at the Starwood, X at the Hong Kong, etc. Once again these good natured people prove themselves to sour-puss punks.
 By SHREDDER
 (Lay down 15 bucks, for X is real stupid. You have to realize that X's audience probably already have put enough money in to them. Doesn't X owe something to their followers? Like keeping prices low enough to afford. I'd rather just stay home and listen to their albums then pay a humungus price like 15 buckers. Think, what you could do with all the money you save, and X does with all the money they make. I think the first sign of a band selling out is when they forget their fans, I mean all the fans that made them what they are today. Why don't they help the scene out, maybe put their money into a club or contribute a little? I'd rather spend my money on discount toilet paper. -HUDLEY)



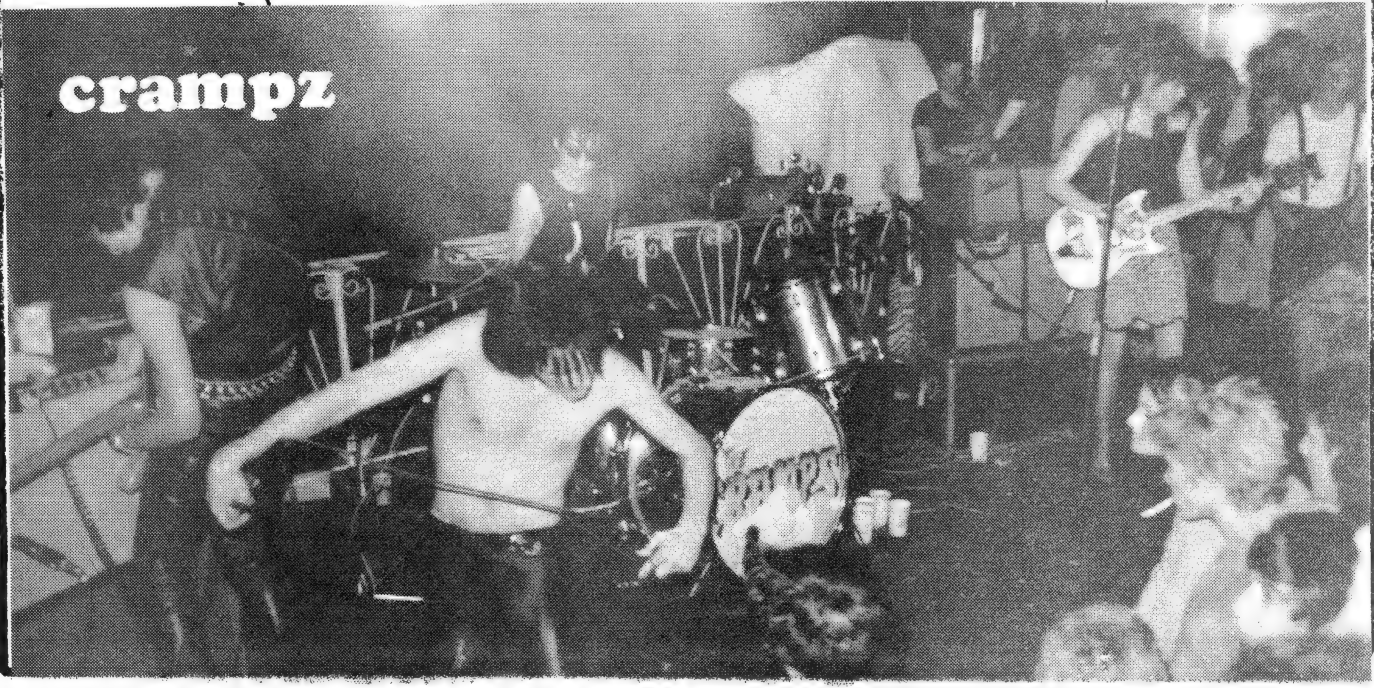
Meat Puppets, Leagal Weapon, Cramps.
 May 7/Dancing Waters. by Helen.
 ...All the way to San Pedro, al, hud & I kept saying "we must be nuts". WE arrived late to a mob outside. What? Show sold out? A fleet of cops "unlaw-

ful assembly" disperse reluctant fans home to t.v.'s or other parties while we hide out in the car until the helicopter leaves. Die hards go back and all get in no problem but miss the Meat Puppets. Leagal Weapon was great. A

few of the numbers were even songs... with a melody you could follow (more! more!). The stage is about two feet too short, so unless you are at the very front risking bruised back, it's difficult if not impossible to fully appreciate the

interchange of band members or catch all the dynamics of a band. The Cramps made everyone (who stayed) happy with bashing at the front and dancing at the rear. Sure, the PA stinks here. Fab mix of people-rockabilly types, bikers, old fans, the usual.

crampz



100 FLOWERS

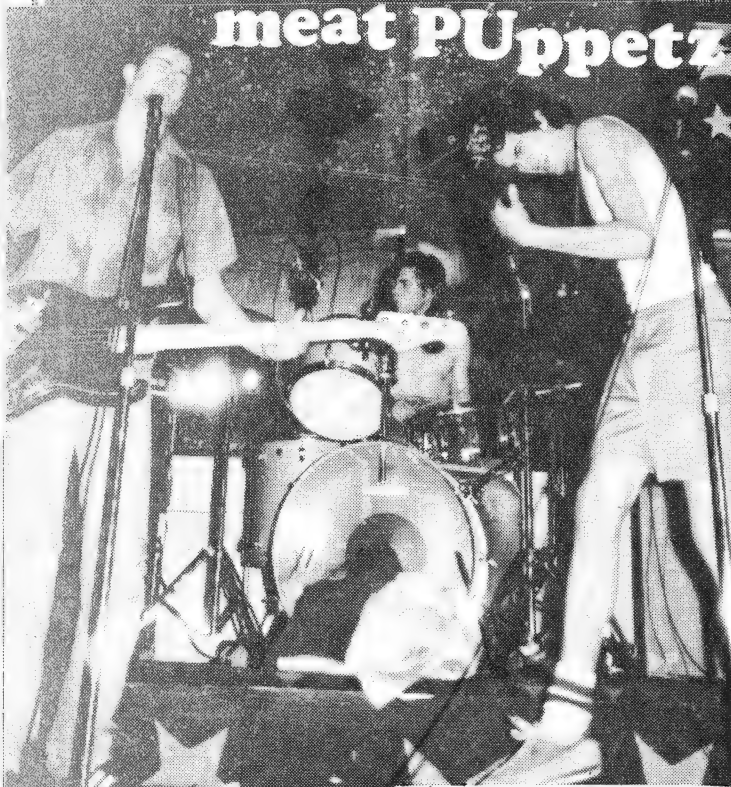
Romans, 100 Flowers, Meat Puppets. May 12. El Senorial. by Helen. ...We drove Pete and Kori to LAX for a trip to NY then found ourselves in this cozy little club but my god that disco mirror ball has GOT to GO! The Romans

opened fast funning and creating a solid wall of sound aided by fab fab saxophone work by Pat Delaney. Sing more, Michael !!! 100 Flowers extensive set celebrated the release of new single (buy it) AND the encore included those 60 second jobs

that just can't be beat. Meat Puppets displayed a versatility I never saw in previous performances. A comic playfulness everyone should enjoy. Cris Kirkwood's vocals at times recall a peak of near religious ecstasy. Somehow, the

Meat Puppets manage to materialize all the anger and whimsy at once. The PA is rotten here too-but the buzz sounds are better than no sounds at all....

meat PUPPETS



MAU MAUS at El Senorial by D Cyde The El Senorial reminds me a lot of Club 88 - it looks like it and has the same nightclub/bar atmosphere in a scummy by the freeway neighborhood with a lot of mexicans cruising. They also have a 21 age limit with a so so sound system and you can hang around out side without the cops bothering you. They're probably desperate for money since they didn't check anybody's id. I missed Red Cross. Only about 50 people showed up, it was nice not to feel like a

sardine for a change, but it makes me wonder why the Mau Maus arn't more popular. They've been around for so long. It is hit and miss when they're good and they can be downright degenerate slovens (which is good cause they are still neat in spit of their lapses) but they're usually a lot of fun even when they're bad. It was weird seeing Rod (Donahue) Mau Mau sitting in the audience instead of playing with them. Of all the old bands that have disbanded - you would have thought that the Mau Maus would have been gone a long time ago,

TOILING MIDGETS at Club Foot in S.F. by the amazing D Cyde

How nice NOT to be in L.A.. Club Foot is less than half the size of the Whisky downstairs. The atmosphere reminded me of the good old days with only about 100 people hanging around inside and out. Late as usual, I missed all the band except the Toiling Midgets (what year is this?) TM comprise members from two wonderful old bands - Negative Trend (pre-Rik L Rik) and Sleeper. In fact their attitude on stage is almost apathetic, not being a characteristically political SF band. This is not to say that they are boring - rather there is a detachment - both towards their audience and seemingly their music. They didn't look like they were having an especially good time and didn't seem to care if anyone else was either. I wondered if I would have hated their guts if I had seen them for the first time in LA, maybe not. Their music is predominantly melodic - rising and falling congruously - not very fast with dronish vocals (by Ricky, old Sleeper singer). They're not a band to slam to, although that doesn't seem to stop some people from doing so. 2 punks were yelling shit at them (yet still slamming) and Ricky stared them down - the slammers immediately removed themselves to the back of the room. The did Negative Trends classic "Black and Red" that just fell short of being great. Ricky has a really good voice, but the vocals are a little too far removed to be effective. However, 20cc of enthusiasm could make them a great band. I liked them.

but Rick is a real survivor and good at discovering new Mau Maus. Just a few people were dancing - not that they weren't danceable - it was just comfortable to sit and watch them. Rick didn't even seem to be fucked up and was at his wittiest. They were the best I've seen them in a long time. Salvation Army, Minutemen, Invisible Chains, Peer Group, Red Cross, Resistance. May 21. Wilson Park. by Helen.

Crucifix, Circle One, Wasted Youth and TSOL at the Barn June 25 by Al
Hardcore punk night put on by Richard Bolton and Paul Rat (from SF). Crucifix opened and looked really good with lots of leather, bristles, studs and acne (& GBH is singer Sothira's fave band) big blond spikes and mohawks (too bad my fucked camera broke). The played a longish set that at times sounded like the Germs at their best and they went over pretty good with the crowd too (an estimated 1500 tickets sold!!!). Circle One debuted their two new members,, the new drummer is a big guy who is really hot. I guess they changed the set around cause they sounded a bit slower this time, with songs that are a lot longer and John was sounding a lot like Jello tonight. But don't get me wrong, they were pretty original and very intense - like when John is pleading to the audience while looking real mean and pointing in the air "Forget about pride" Yeah. Wasted Youth did it though, they burned and thrashed the audience into a frenzy with Danny smashing glasses in to his head until he bled (like Darby used to do! Right Scanny?). Great set, one of the best I've seen em do. They may be getting Jeff back on bass and Jay will go back to Bad Religion only. TSOL crackes me up. Picture Jack, right after an intense run through WW3 and he says "Wait, a guy, he's bleeding, he's hurt" and it was true, so they blast into the next song. The guy probably started dancing!!! Great, terrific, all in all tho it was boring being confined in that hot room (they did have the patio opened tho) and I really needed to get drunker.

...The line up for the show was exactly as stated above & despite a few problems with organization, it was a marvelous way to spend a day in the sun...free... thanks & everyone dead white & skins burning squinting drinking on the sly. Sal. Army, Minmen, & R. Cross were absolutely fantastic. All the 'mini-Woodstock' jokes aside, it was perfect and particularly special.



'OLD' CIRCLE ONE

PHOTO: JAVIE

Godhead, the Jones', Social Distortion. May 6/Dancing Waters. by Helen.

...So we crack open a new hall tonight complete with a pseudo-cave wall and cascading waterfall all thru the show. Godhead shows improvement with new bassist, but still seems to be struggling defensively in their music. Meanwhile the Jones' present a slick appearance playing dull R & R you can remember hearing in the bad days...horrible.

Social D.'s chronic tuning between songs was thankfully absent and gave a great set for us diehard fans on borrowed equipment (thier own was stranded back in Phoenix). One of the top five best bands in the west, tonight Social D. reminded me of the early performances, recapturing the energy and force we know they can deliver.

NEW YORK "I went there" by Kori The big apple, studio 54, central park, pizza, statue of liberty, dog shit in the streets, smell of urine in the air, gun shops, murder, and muggings, ahhhhh New York, the city that never sleeps... Well anyway I went to NY bout a month ago and it's not all it's cracked up to be It's about 2 or 3 years behind and about 2 or 3 times expensive. The clubs are over priced and the people who run them are highly uptight and the beer is costly. You have to have at least 15 IDs to get in on the guest list. Most people in NY say that California is slow and laid back well... ask anyone there why they're walking so fast and you get: "That guy is chasing me!" or a blank stare. One good thing is that the cops are people there and not pigs. They hang out with the winos and turn their heads to juveniles drinking in clubs. Perhaps one reason the cops have this liberal attitude is because everyone has died hair and unusual haircuts, including businessmen and grannies. You only get spit upon if you are sporting a mohawk like Joe Strummer. There are parties everynight, all night, and lots and lots of drunk people shooting up. And they think we're primitive degenerates...

TSOL/YOUNG AMERIKANS/REGIONAL CONFUSION/RED ALERT may 14 at the Bruins Den Long Beach by Steve Schulte The Bruins Den, a youth center in Long Beach hosted this show (that was put on by TSOL themselves!). The Bruins Den, the same place where just a couple months ago, at the Modern Protest gig, numerous fights broke out. I'm glad the Bruins Den is still booking punk acts after that fucking disgrace! Well TSOL played, and we all know how well Jack can keep the crowd in line! That's one reason he's so popular: positive audience interaction. For example after he ran through most of their songs he started to make up a song called "I'm a bush" and told everyone that if they had lyrics to jump on stage and sing them! Everyone joined in!!! Great fun! The only really bad thing that happened was some punker-group 'ie chick ripped off her shirt during TSOL's set and almost all the healthy males started pilediving on her. (The dumbshit, that'll teach her!) Regional Confusion, also from Long Beach started it off. These guys are pretty good considering they're all in Jr. High School. Their best song is "Thanks For Nothing". Young Amerikans, probably the most popular garage band in Lakewood played after TSOL, a tough act to follow. They played pretty excellent, & got half the audience slam dancing (pretty good because a lot of people weren't punk). I didn't see Red Alert, sorry guys. And thank you Bruins Den for having faith. (Ed note- We got a bunch of reviews of this show sent in with conflicting facts - most letters seem to agree that the girl got her clothes ripped off, and was nearly raped. One also said cops came to break up the gig before Young Amerikans even got to play. One said YA were horrible and tried to steal some equipment and that Red Alert were real good - sorry we couldn't print them all).

Brian J. J. J. J.

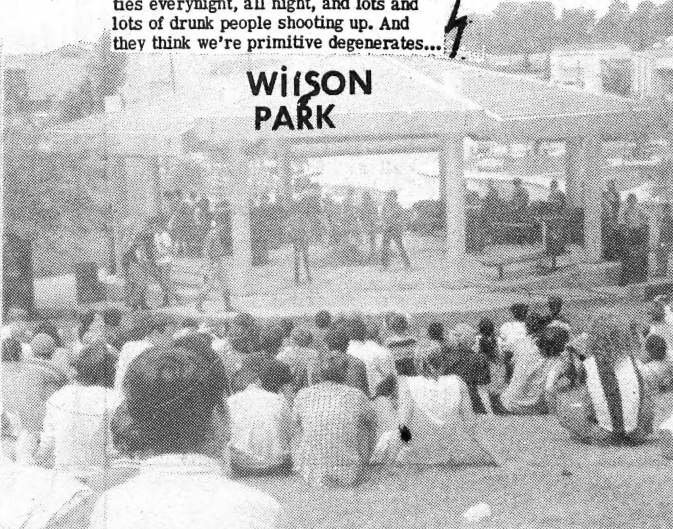


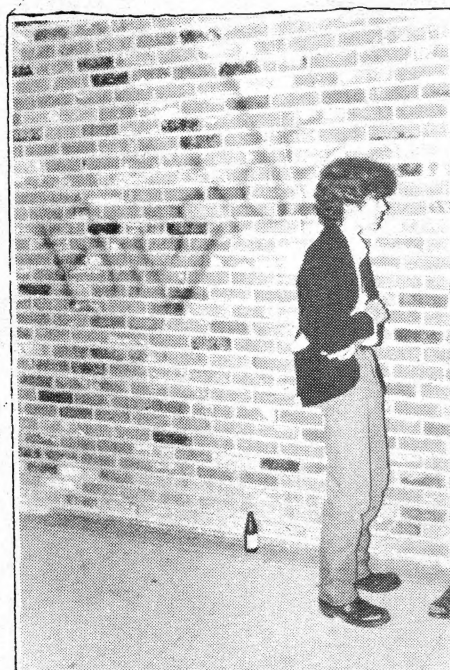
Vicious Pink Phenomenon/Natural Blondes/Last Day On Earth at City Circle a couple weeks ago by Michele New hot night spot. Tuesdays are new wave disco night but this particular Tuesday was new talent night. Not a bad place located in downtown Orange on Main Street where you go around in a circle; ie Circle City!! No age limit \$4 to get in - I had no complaints at those prices. Anyways, first up was VPP - typical fag heavy metal band (if there is such a thing) and they did Scorpion, Van Halen, AC/DC covers. The singer was a Peter Frampton clone and everyone in the band wore tight pink satin Olivia Newton John pants with cowboy boots judge that for yourself - they were definitely ca-ca. But I never laughed so hard in my life: I want to get them for a party sometime. Next were the more serious Last Day On Earth. These guys are from the Anaheim area and like the new Gang Of Four material - complete with Duran Duran haircuts and synth-

esizer. They were quite convincing and spilled out some danceable tunes - I was impressed, girls wanted their phone numbers.... we had to wait what seemed like hours for the band I had come to see - the Natural Blondes. A friend tipped me off that these girls seemed promising but that was more like the biggest understatement of the century. They are a 5 piece, all girl, all blonde (mostly bleached) combo that sound somewhat like X-Ray Specs (they had a sax) but it was simple hard driving jazz/pop/rock - hey I guess it is the Xray Specs!! No gimics and I've seen them all one time or the other on the scene. They're probably the best kept secret. Summing it up, the evening could have been a total loss but I know I got my \$4 worth - go see the Natural Blondes!

FROM SAN FRANCISCO ITS:
SOCIAL UNREST!

WILSON PARK





IT LOOKS LIKE ROBERT IS WATCHING THE ROMANS. ACTUALLY HE'S AT AL'S BAR AND THEY ARE PLAYING AT THE EL SEN-DRIAL. OK? OK.

ABOVE IS ONE MR. ROBERT HILL WHO WE WOULD LIKE TO DEDICATE THIS ISSUE TO SINGE CIRCUMSTANCES LED TO HIM HAVING TO LEAVE OUR COMPANY. BUT, HE'LL BE BACK IN ABOUT A YEAR AND WILL HOPEFULLY RESUME HIS DUTIES AS OUR STAFF PHOTOGRAPHER.

Blades, Bad Religion, Social Distortion, Angelic Upstarts. June 18, Florentine Gardens. by Helen.
...To make a long story short, no one likes the Blades bland brand of re-shuffled rock & roll. Bad Religion's better set wore lengthy & was highlighted by a mass dive by about 75 kids simultaneously off the stage (beach party movies, here we go). Social Distortion ripped & topped the evening, Mike's guitar out of hock and non-stop thrills for old & converted fans. Angelic Upstarts wouldn't make it in L.A. as a band you could see once a month. Visitors like the Misfits and UK Subs

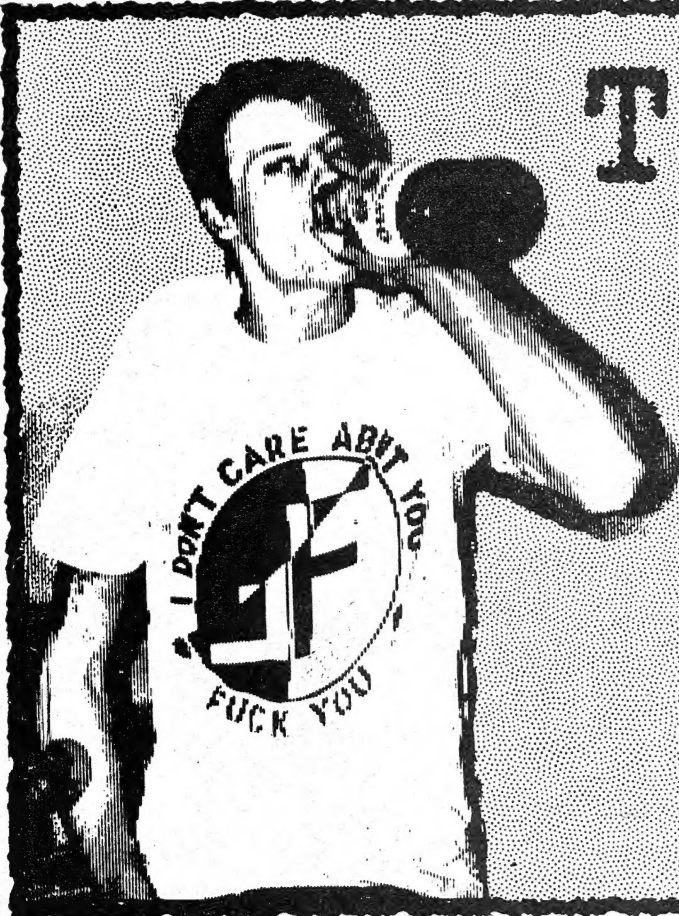
have left more memorable effects here, comparatively. However, I enjoyed the ballad of the soldier, didn't you? Oi didn't....

Lost Cause, Convicted, Out of Order 5/14/ at the Ritz by Carol
I missed the first band of the night so I couldn't ever begin to say who played. Not many people showed up at first, but later it was fairly crowded. The date for this gig had been changed so I bet lots of people had no idea where to go. Out of Order were on first and actually had people pogoing. Much of their set was spaced out between long discussion s between songs, because the guitarist filling in (Chuck from the Discords) was taught the songs in the parking lot. He couldn't remember what to do. Lost Cause and the Convicted both gave dynamite performances. Lots and lots of energy was spewed from these two bands. Great show even if Charles got too carried away w/his dancing.

Salvation Army, Teen SS, Convicted, Born Against The Ritz May 1 By Dixie
This club has a tendency to book too many bands for one show! Too much equipment to move etc... Missed the first band and the Convicted didn't do too much for me or anyone else. Teen SS was somewhat more interesting, when the guitar player walked on stage every one cheered, cult figure I guess. The singer was a Billy Idol clone though. Salvation Army really saved the show, at least for a few of us. The rest of the crowd booted them and threw things but I thought it was a good set. And of course Social Distortion didn't show up.....

LATE REVIEW: SOCIAL DISTORTION/ SALVATION ARMY, BANGS, BRAT AT H.J'S BY AL.
GREAT SHOWING BY ALL BANDS CONCERNED. HOWEVER THE POLICE WERE TOTAL ASSHOLES AND THE CLUB PLAYED STUPID POPPETS, BUT THEY LOST CAUSE WE PERSISTED. BE CAREFUL IF YOU GO TO THIS CLUB. HIGH DOOR PRICE MUST END OR FORGET IT!....

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WHAT WON'T CRY IF YOU STRIKE IT?



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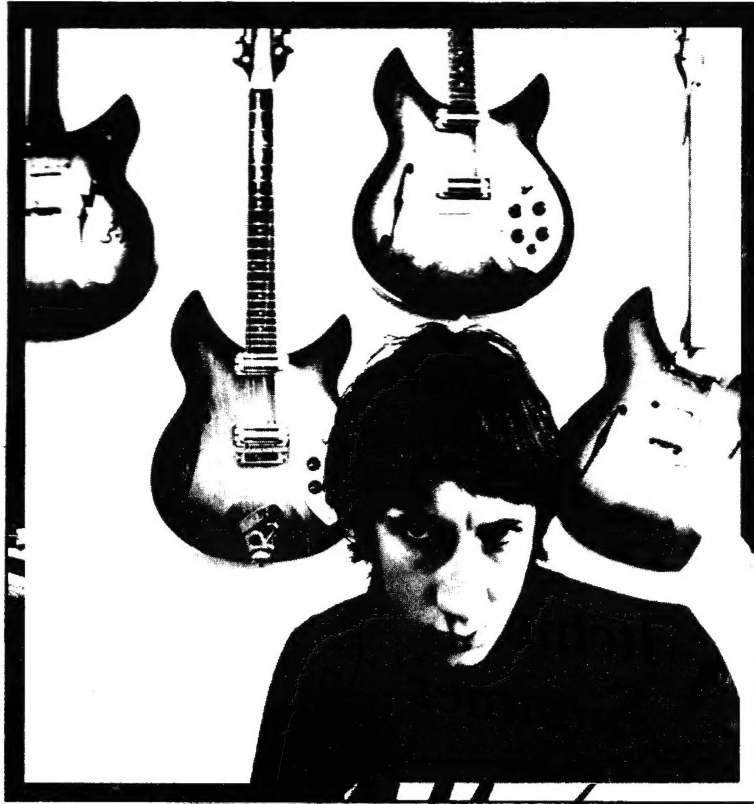


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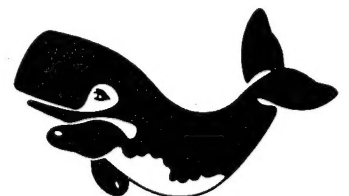
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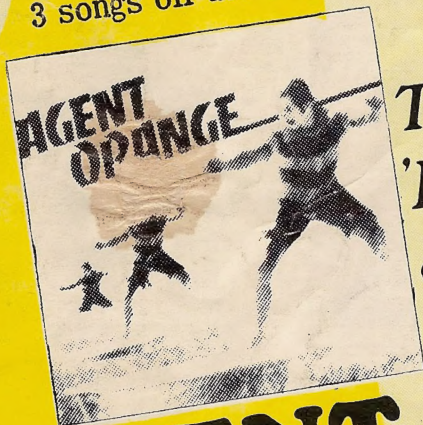
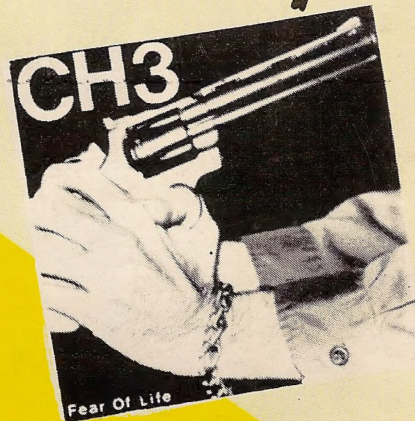
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